

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, OCTOBER 18, 1949

AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF GLADYS CHILDS MILLER

of the Faculty

Joseph Lewis, *accompanist*

Donna Walsh, *violin*



PROGRAM

- CALDARA Selve amiche
HAHN D'une prison
SCHUBERT Der stürmische Morgen
Edgar White
- FAURÉ Rencontre
MASSENET Aria from MANON : Adieux, notre petite table
Dolores Baldyga
- HANDEL Ah ! Spietato
SAINT-SAËNS Aria from SAMSON ET DALILAH :
Mon coeur s'ouvre à ta voix
Rosalind Elias
- PERGOLESI Aria from MAESTRA DI MUSICA : Bella mia
SCHUBERT Die Krähe
Paul Gliottone
- HENRY VIII Alas, what shall I do for love
CILEA Aria from ADRIANA LECOUREUR :
Io son l'umile ancilla
Ruth Griffin
- HILDACH Der Spielmann
PASQUINNI Aria from cantata "Erinne in riva del
Giordano" : Verdi tronchi, annose piante
Anne Novins
Donna Walsh, *violin*
- HAYDN The Spirit's Song
MASSENET Aria from LE CID : Pleurez, pleurez mes yeux
Frances Leahy
- SARTI Lungi dal caro bene
GIORDANO Aria from ANDREA CHENIER :
Nemico della patria
Charles Adrian
- DEBUSSY Il pleure dans mon coeur
C'est l'extase langoureuse
Edna Mayer
- MAHLER From cycle "Kindertotenlieder" :
Nun will die Sonn' so hell aufgeh'n
SCHUMANN Der Nussbaum
POULENC La belle jeunesse
George Alfred Lowe

No tickets required.

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52



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY ORCHESTRA

...

JORDAN HALL

1949

OCTOBER THE TWENTIETH

AT 8:15 O'CLOCK

BOSTON, MASSACHUSETTS

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, Conductor

SIX SPECIAL CONCERTS 1949-1950

Conservatory Orchestra, Malcolm H. Holmes, conductor,
Nov. 18

Conservatory Orchestra, Malcolm H. Holmes, conductor, Dec. 9

Conservatory Chorus, Lorna Cooke DeVaron, conductor, with
Orchestra, Dec. 16

Chamber Music Concert, January 25

Opera Workshop Concert, Boris Goldovsky, Director, March 2

Conservatory Orchestra, Malcolm H. Holmes, conductor, with
Chorus, March 16

PROGRAM



MOZART Overture, THE IMPRESARIO

LELAND PROCTER Symphony no. 1

Moderately fast

Slowly

Scherzo

Fast

(First performance in Boston)

RICHARD STRAUSS Suite from the Music for
Molière's 'Le Bourgeois Gentilhomme'

Overture

Minuet

The Fencing Master

Entrance and Dance of the Tailors

Minuet on a theme by Lully

Courante

Entrance of Cleonte

Intermezzo

The Dinner

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Gottfried J. Wilfinger
Elaine I. Pinkerton
Donna E. Walsh
John Hawver
Howard Meyer
Delwyn Shaw
Wm. R. Shisler
Anastasios Tsicoulas
Serena Rubin
John Murray
Faye Friedman
Ming-Ming Tung
Rudolph Menga
Jane L. Landen

SECOND VIOLINS

Joseph Cordeiro
Jack Miller
David Heinke
Edith Kenyon
Midhart Serbagi, Jr.
Nectar Goorigian
Carolyn McColley
Chan Chung On
Thomas Siemiatkoski
Ethan Allen
Wilma Hughes
Doris L'Heureux
Stephen Karageorge
Rosemarie Cipriano

VIOLAS

Gilbert Clarke
Cynthia Swift
Joseph E. Harris
Rita Ursillo
Mary Seaver
Henry Guarino
Robert Griffin
Daniel Antoun

VIOLONCELLOS

Corinne Haller
Hannah Sherman
Michael Laguta
Arlene Goldstein
Robert Gray
Dan Rice
Gordon MacDonald

CONTRABASSES

Henry E. Carrai
Albert Dalton
Raymond Rose
Michael C. Cardillo
Joseph Brennan

HARP

Mary Lou Taylor

FLUTES

Reginald Aitkins
John May
Donna Clanin
Harry Kruger

OBOES

Richard Blair
Rowena McWhorter
Richard Summers

CLARINETS

Diran Chertavian
Leland Munger
Roland Stycos
David E. Pickering

BASSOONS

Robert MacCoy
Edward T. Kilkenny

HORNS

Arthur Goldstein
Ralph Pottle, Jr.
Abby S. Mayer
Zoltan Koi
Harry L. Folmer
Richard Mackey
Kenneth Foster

TRUMPETS

Kenneth B. Schermerhorn
Bernard A. O'Donnell
Francis Mulligan
Gerald Goguen

TROMBONES

Millard S. Neiger
William Tesson
Lionel Casimiro
Richard Cormier

BASS TROMBONE

Henry Kulik

PERCUSSION

Ray Hunkins
Joseph Dudgeon
Fred Swasey
Edward Bath
Everett Firth
Marion Chase

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

TUESDAY EVENING, OCTOBER 25, 1949

AT 8:15 O'CLOCK

FOUNDERS DAY CONCERT

OF THE

MUSIC OF JOHANN SEBASTIAN BACH

presented by

ALPHA CHAPTER

PHI MU ALPHA SINFONIA FRATERNITY



PROGRAM

Prelude and Fugue in G major, for organ

George Faxon

Sonata No. 3 in E major, for violin and clavier

Adagio

Allegro

Adagio ma non tanto

Allegro

Ma Si Hon, *violin*

Margaret Mason, *clavier*

Cantate No. 170, "Vergnügte Ruh", beliebte

Seelenlust", for contralto solo

1. Arie

2. Recitativ

3. Arie

4. Recitativ

5. Arie

Dolores Hanke, *contralto*

Concerto in D minor, for three claviers and

string orchestra

Concerto

Alla Siciliana

Allegro

Miklos Schwalb

Ivan Waldebauer

Francis Judd Cooke

Carl McKinley, *conductor*

} *claviers*

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, OCTOBER 31, 1949

AT 8:15 O'CLOCK

FALL CONCERT

by

ALPHA CHAPTER, KAPPA GAMMA PSI FRATERNITY



PROGRAM

BEETHOVEN Sonata, op. 10, no. 2

Allegro

Allegretto

Presto

Buckner Gamby, *piano*

SCHOENBERG Natur

Nie ward ich, Herrin, müd

Betty Lee Holmgren, *soprano*

Dana Frazer Lordly, *accompanist*

Intermission

HONEGGER Sonata for violin and piano

Allegro cantabile

Larghetto

Vivace assai

Bernhard Müller, *violin*

John Moriarty, *piano*

BRAHMS Trio in E flat major, op. 40

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Anastasios Tsicoulas, *violin*

Arthur Goldstein, *horn*

Robert Garneau, *piano*



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

RECITAL

by

MARIE POUTIATINE
OF THE FACULTY

...

RECITAL HALL

1949

NOVEMBER THE THIRD

AT 5:00 O'CLOCK

BOSTON, MASSACHUSETTS

MARIE POUTIATINE, *soprano*

Rowland Sturges, *accompanist*

assisted by

Gottfried Wilfinger, *violin* Forest Olson, *viola*

Jean Stillman *violin* Hannah Sherman, *violoncello*

Henry Carrai, *bass*



PROGRAM

MOUSSORGSKY Devoid of Sun

Within four walls
You did not know me
Another futile noisy day
Be bored
Elegy
By the river

FAURÉ La Bonne Chanson

with quintet and piano

Une sainte en son auréole
Puisque l'aube grandit
La lune blanche
J'allais par des chemins perfides
J'ai presque peur
Avant que tu ne t'en ailles
Donc, ce sera par un clair jour d'été
N'est-ce pas?
L'hiver a cessé

Intermission

BEETHOVEN An die ferne Geliebte

Ziemlich langsam und mit Ausdruck
Poco allegretto
Allegro assai
Vivace
Nicht zu geschwinde, angenehm und mit viel
Empfindung
Andante con moto, cantabile
Allegro molto e con brio

DEVOID OF SUN

I

WITHIN FOUR WALLS

My room so small, so quiet, so dear. Outside darkness thick and cold. Deep thoughts, sad songs ; in my heart forlorn hope. Time slips by, while my mind's eye stares at passed happiness. The present is made of uncertainty and patience. Such is my night, my lonely night.

II

YOU DID NOT KNOW ME

You did not know me in the crowd. . . Your glance had no meaning. Yet I felt strangely fearful when my eyes met yours. It was only a moment, but believe me, in that moment I relived all the raptures of our love, all the bitterness of your neglect.

III

ANOTHER FUTILE NOISY DAY

Another futile noisy day is over. Human life is silent. All is quiet. The shadows of a May night are wrapped around the sleeping capital. Yet sleep escapes my eyes, and at the dawn of another day my imagination is still turning the pages of my past. It is as if I breathed again the poison of passionate youthful dreams ; I revive in my soul bygone hopes, desires and errors. Alas, they are mere ghosts, I feel bored in that dead throng, and their familiar prattle no longer holds power over me. Now a shadow emerges from the crowd : I see the faithful friend of bygone days bending over me. I gladly give her my whole soul in one silent blissful tear, secretly treasured by me through the years.

IV

BE BORED

Be bored, you were made for boredom. Yet no joy is possible without burning pain, no reunion without parting, no victory without strife. Be bored. Be bored while listening to words of love, safe in the serene emptiness of your heart, and responding with a perfunctory greeting to love's sincere young dream. Be bored. From your birth to your grave your path has been mapped out ; you will waste your strength drop by drop. . . Then you will die. . . no one will miss you.

ELEGY

Night sleeps in the mist. A lonely star twinkles through the clouds. The bells of grazing horses tinkle sadly in the distance. Like clouds in the night my thoughts pursue one another, grim and foreboding, with rare glimpses of bygone hopes, now lost and dead, regrets and tears. My thoughts chase one another endlessly in aimless disorder. At times they take the form of a beloved face, they beckon and awaken old dreams. At other times they are dark and threatening, and bring horror to my timid mind. I hear far away life's discordant noise, the heartless laughter of crowds, the insidious rumble of hate, and the unceasing murmur of everyday routine. . . What a dreary tolling of death. Like one ashamed the morning star hides its clear countenance in the joyless mist, as unfathomable and silent as my future.

VI

BY THE RIVER

The thoughtful moon, the distant stars gaze lovingly into the deep river. I look silently at the dark waters, and try to read the magic secrets which they conceal. The waves ripple, gentle and caressing, their murmur full of enchantment, conjuring immeasurable passions and fathomless thoughts: I hear a strange voice which makes my soul quiver. It both charms and terrifies me, filling me with confusion. Does it bid me listen? I would stay rooted to the ground. Does it bid me go? I would flee in panic. Does it beckon me into the depth? I would jump headlong.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, NOVEMBER 9, 1949

AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF GLADYS CHILDS MILLER

of the Faculty

Joseph Lewis, *accompanist*

PROGRAM

- A. SCARLATTI Se tu della mia morte
DR. ARNE Air from COMUS: Now Phoebus sinketh
in the West
Elizabeth Ann Burbank
- HAYDN She never told her love
My mother bids me bind my hair
Hope Hubbard
- MOZART Aria from LE NOZZE DI FIGARO:
Vedrai carino
- GRÉTRY Air from LES DEUX AVARES:
Plus de dépit, plus de tristesse
Jeanette Sarazin
- LULLY Deux Morceaux de Thésée
Air de Médée: Ah! faut-il me venger
Chant de Vénus: Revenez,
revenez mes amours
Lucy Belle White
- BEETHOVEN Aria from FIDELIO: Oh, Had I bent
before the shrine
Marlene Ansara
- DELIBES Duet from LAKMÉ: Récit. Viens Mallika
Duet: Sous le dôme
épais
Mrs. Doris McGuire
Eileen McGuire
- DEBUSSY Romance
KOECHLIN Si tu le veux
June McIntire
- ROSSINI Aria from IL BARBIERE DI SEVIGLIA:
Una voce poco fa
Eileen McGuire
- RESPIGHI Nevicata
Invita alla danza
Jean Cassidy
- AUBERT La Lettre
POLDOWSKI Dansons la gigue
Peggy Ann Covington
- DEBUSSY La mer est plus belle
SAINT-SAËNS Aria from SAMSON AND DELILAH:
Amour, viens aider
Malama Providakes
- DELIUS Twilight Fancies
SCHUMANN Widmung
Eunice Soule
- BRAHMS Sapphische Ode
Der Schmied
Sally Birckhead
- PUCCINI Aria from MADAMA BUTTERFLY:
Un bel di vedremo
Mrs. Doris McGuire
- PUCCINI Scene from MADAMA BUTTERFLY:
Recit: Vedrai piccolo amor
Duet: Tutti fior
Frances Leahy
Malama Providakes

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

TUESDAY EVENING, NOVEMBER 15, 1949

AT 8:15 o'CLOCK

PIANO RECITAL

by

HOWARD GODING

of the Faculty



PROGRAM

MOZART Sonata in B flat major (K. 498a)

Allegro moderato
Andante
Menuetto e trio
Rondo - allegro

BRAHMS Sonata in F minor, op. 5

Allegro maestoso
Andante
Scherzo
Intermezzo (retrospect)
Finale

Intermission

DEBUSSY Étude. Pour les agréments

La danse de Puck
Jardins sous la pluie
Le petit berger
L'isle joyeuse

Steinway Pianoforte

THE LANCET'S CONSTITUTIONAL HISTORY

OF THE

CONSTITUTION OF THE UNITED KINGDOM

BY

J.

W. L. G. G. G.

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, November 17, 1949, at 1:05

STUDENT RECITAL

Bach Prelude and Fugue in F minor
Couperin Les Moissonneurs
 Les Barricades Mystérieuses
 La Commère
Patricia Monroe

Chopin Fantasie Impromptu, Op. 66
Diva Tonucci

Bellini Pinocchio
Ann Ayanoglou

Debussy Arabesque, Nos. 1 and 2
Barbara Lagomarsino

Debussy La cathédrale engloutie
 Jardins sous la pluie
Anne Pretyman

Slonimsky Variations on a kindergarten tune
 Theme
 A la boîte a musique
 All over the keyboard
 In a minor mode
 Like the xylophone
 With apologies to Brahms
 Circus parade
Nancy Frederick

THE HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN H. COLEMAN

BOSTON: PUBLISHED BY
J. B. LEECH, 15 NASSAU ST.

NEW-YORK: 1855.

Entered according to Act of Congress, in the year 1855,
by J. B. LEECH, in the Clerk's Office of the District Court of the Southern District of New-York.

Printed by J. B. LEECH, 15 NASSAU ST.
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NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY ORCHESTRA

...

JORDAN HALL

1949

NOVEMBER THE EIGHTEENTH

AT 8:15 O'CLOCK

BOSTON, MASSACHUSETTS

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, Conductor

FREDRIC POPPER, *of the Faculty*, Soloist

SPECIAL CONCERTS 1949-1950

Conservatory Orchestra, Malcolm H. Holmes, conductor, Dec. 9

Conservatory Chorus, Lorna Cooke DeVaron, conductor, with
Orchestra, Dec. 16

Chamber Music Concert, January 25

Opera Workshop Concert, Boris Goldovsky, Director, March 2

Conservatory Orchestra, Malcolm H. Holmes, conductor, with
Chorus, March 16

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, NOVEMBER 18, 1949

AT 8:15 O'CLOCK

First Concert in Special Series

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, Conductor

FREDRIC POPPER, *of the Faculty*, Soloist



PROGRAM

ALAN RAWSTHORNE Street Corner Overture

(First performance in Boston)

MOZART Concerto in D minor

(K. 466)

for pianoforte and orchestra

Allegro

Romanza

Rondo

Soloist: Fred Popper, of the Faculty

SCHUMANN Symphony no. 1

in B flat major

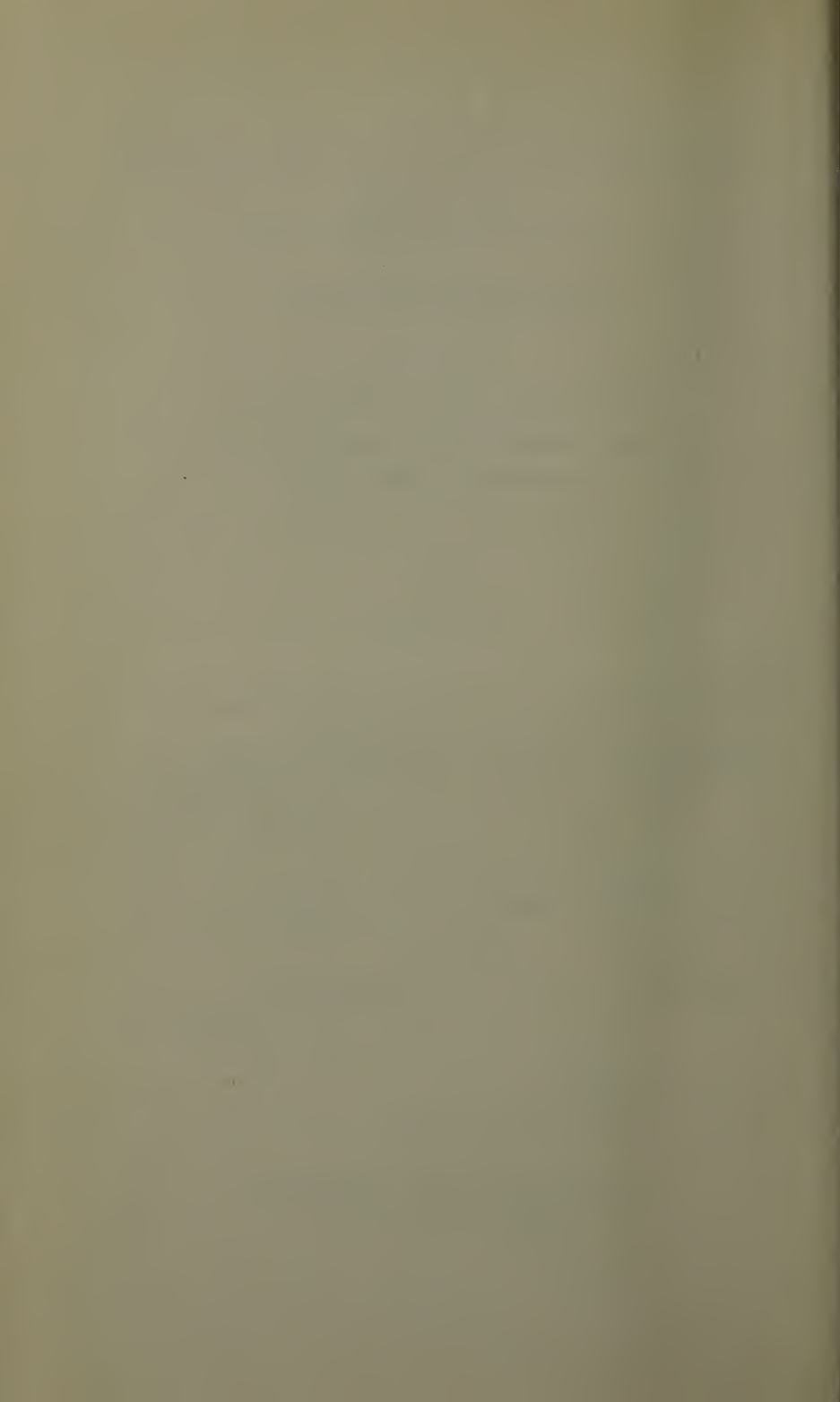
Andante un poco maestoso: allegro molto vivace

Larghetto

Scherzo

Allegro animato e grazioso

Tickets without charge on application to
Jordan Hall Box Office



PROGRAM



ALAN RAWSTHORNE Street Corner Overture
(First performance in Boston)

MOZART Concerto in D minor
(K. 466)
for pianoforte and orchestra
Allegro
Romanza
Rondo

Soloist: Fredric Popper, of the Faculty

SCHUMANN Symphony no. 1
in B flat major

Andante un poco maestoso: allegro molto vivace
Larghetto
Scherzo
Allegro animato e grazioso

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Gottfried J. Wilfinger
Elaine I. Pinkerton
Donna E. Walsh
John Hawver
Howard Meyer
Delwyn Shaw
Wm. R. Shisler
Anastasios Tsicoulas
Serena Rubin
John Murray
Faye Friedman
Ming-Ming Tung
Rudolph Menga
Jane L. Landen

SECOND VIOLINS

Joseph Cordeiro
Jack Miller
David Heinke
Edith Kenyon
Midhart Serbagi, Jr.
Nectar Goorigian
Carolyn McColley
Chan Chung On
Thomas Siemiatkoski
James Allen
Wilma Hughes
Doris L'Heureux
Stephen Karageorge
Rosemarie Cipriano

VIOLAS

Gilbert Clarke
Cynthia Swift
Joseph E. Harris
Rita Ursillo
Henry Guarino
Robert Griffin
Daniel Antoun

VIOLONCELLOS

Corinne Haller
Hannah Sherman
Michael Laguta
Robert Gray
Dan Rice

CONTRABASSES

Henry E. Carrai
Albert Dalton
Raymond Rose
Michael C. Cardillo
Joseph Brennan

HARP

Mary Lou Taylor

FLUTES

Reginald Aitkins
John May
Donna Clanin
Harry Kruger

OBOES

Richard Blair
Rowena McWhorter
Richard Summers

CLARINETS

Diran Chertavian
Leland Munger
Roland Stycos
David E. Pickering
Eugene Lacritz

BASSOONS

Robert MacCoy
Edward T. Kilkenny

HORNS

Arthur Goldstein
Ralph Pottle, Jr.
Abby S. Mayer
Zoltan Koi
Harry L. Folmer
Richard Mackey
Kenneth Foster

TRUMPETS

Kenneth D. Schermerhorn
Bernard A. O'Donnell
Francis Mulligan
Gerald Goguen
Melvin Greenwood

TROMBONES

Millard S. Neiger
William Tesson
Lionel Casimiro
Richard Cormier

BASS TROMBONE

Henry Kulik
Pasquale Caia

PERCUSSION

Ray Hunkins
Joseph Dudgeon
Fred Swasey
Edward Bath
Everett Firth
Marion Chase

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

TUESDAY EVENING, NOVEMBER 22, 1949

AT 8:15 O'CLOCK

CONCERT

by

CARR ORGAN SOCIETY



PROGRAM

PURCELL Trumpet Voluntary and Tune

Bernard O'Donnell, *trumpet*

Shirley Collins, *organ*

BACH Fugue in D minor (The Giant)

Anthony Cirella

BACH St. Anne Fugue

Florence Dunn

MENDELSSOHN . . . Trio in C minor, Allegro energico e con
fuocco

Elaine Pinkerton, *violin*

Corinne Haller, *violoncello*

Jean Hersey, *piano*

FRANCK Prelude, Fugue and Variation

Walter Marcuse

DUPRÉ Toccata from the 2nd Symphony

Richard Reynolds

Intermission

KHACHATURIAN . Suite for two pianos, 1. Ostinato

2. Romance 3. Fantastic Waltz

Frances Myska

Berj Zamkochian

MESSIAEN Desseins Eternels

VIERNE Divertissement

Rose Miscio

VIERNE Finale from the 1st Symphony

Herbert Hobbs

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY AFTERNOON, NOVEMBER 29, 1949,

AT 5:00 O'CLOCK

COMPOSERS' GUILD

presents a program of

CONTEMPORARY STUDENT COMPOSITIONS



PROGRAM

R. WILDING WHITE . . . String Quartet

Allegro ma non troppo

Adagio

Allegro

Elaine Pinkerton, *violin*

Cynthia Swift, *viola*

Donna Walsh, *violin*

Margaret Stephens, *violoncello*

PHOEBE WOODS . . . Suite for Piano

Slow and insinuating

Slow and reflective

Fast

Fast and athletic

John Moriarty

H. CAMPOS-PARSI . . . Para Tres Violines

Largo e mesto

Allegro con spirito

Bernhard Muller

Ma Si Hon

Gottfried Wilfinger

FLOYD MC CLAIN . . . Two Songs on texts by e. e. Cummings

If you can't eat

A pretty a day

Barbara Jo Curry, *soprano*

Joseph Kling, *tenor*

Florence Dunn, *alto*

Earl Proper, *bass*

MIGUEL GOMEZ . . . Two Choral Pieces for Six Women's

Voices

Virgin and Unicorn (poem by

John Heath-Stubbs)

Asleep (poem by Laurie Lee)

Betty Lee Holmgren

Dolores Hanke

Barbara Jo Curry

Florence Dunn

Muriel Wolf

Lucy Belle White

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, NOVEMBER 30, 1949

AT 8:15 O'CLOCK

FIRST CONCERT

CHAMBER MUSIC SERIES

BOSTON STRING QUARTET

ALFRED KRIPS, *violin*

JOSEPH DE PASQUALE, *viola*

SHELDON ROTENBERG, *violin* ALFRED ZIGHERA, *violoncello*



PROGRAM

HAYDN Quartet in C major, op. 33, no. 3

Allegro
Scherzo (Allegretto)
Adagio
Finale (Presto)

HEITOR VILLA-LOBOS String Quartet no. 5

Poco andantino
Vivo e energico
Andantino
Allegro
(First performance in Boston)

BEETHOVEN Quartet in E minor, op. 59, no. 2

Allegro
Molto adagio
Allegretto
Presto

The second and third concerts of this series will be
February 22, and April 5, 1950.

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, December 1, 1949, at 1:05

STUDENT RECITAL

Bach Prelude and Fugue in C minor, Vol.1
Eugene Bolanowski

Schumann Novelette in F major
Ellwyn Adams

Brahms Capriccio in A major, Op.76, no.1
Nancy Frederick

Debussy Reflets dans l'eau
Athena Koulouris

Debussy Three Preludes:
Ondine
Feuilles mortes
Danse de Puck
Cedric Chase

Tcherepnine Two Bagatelles:
No. 3 in D major
No. 10 in C minor
Alfred Lee

Turina La muse de Seville
Au jardin des capucins
Joann Nichols

THE UNIVERSITY OF CHICAGO

LIBRARY

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NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

PERFORMANCE

IN HONOR OF THE COMPOSER

of

QUARTET "FOR THE END OF TIME"

OLIVIER MESSIAEN

...

RECITAL HALL

DECEMBER THE FOURTH

1949

BOSTON, MASSACHUSETTS

Ma Si Hon, *violin* F. Judd Cooke, *violoncello*
Leland Munger, *clarinet* Joseph Lewis, *piano*



MESSIAENQUARTET "FOR THE END OF TIME"

Liturgy of crystal
Vocalise, for the angel who announces the end of
Time
The deep of the birds
Interlude
Praise to the Eternity of Jesus
Dance of fury, for the seven trumpets
Confusion of rainbows, for the angel who announces
the end of Time
Praise to the immortality of Jesus

This performance is prepared under the supervision of Rosario Mazzeo, of the Faculty.

QUARTET FOR THE END OF TIME

"I saw an angel full of strength descending from heaven, clothed in a cloud and having a rainbow on his head. His face was like the sun, his feet like columns of fire. He placed his right foot on the sea and his left foot on the earth, and standing erect on the sea and on the earth he raised his hand toward heaven and swore by Him who lives from ages unto ages, saying, There will be no more Time: but on the day of the trumpet of the seventh angel, the mystery of God shall be consummated.

(Apocalypse of St. John, Chapter X).



1) "Liturgy of crystal". Between 3 and 4 o'clock in the morning, the wakening of the birds: a single blackbird or nightingale improvises, surrounded by a sonorous dust, halo of trills lost very high in the trees. Transfer this to the plane of religion, and you have the harmonious silence of heaven.

2) "Vocalise, for the angel who announces the end of Time". The first and third parts (very short) evoke the power of this strong angel, wearing a rainbow on his head and clothed in cloud, who places one foot on the sea and one foot on the earth. His "environment" is the impalpable harmonies of heaven. On the piano, gentle cascades of blue-orange chords, surrounding with their far-away bell tones the quasi plainchant of the violin and 'cello.

3) "The deep of the birds". Solo clarinet. The deep is Time, with its sadnesses and lassitudes. The birds are the contrary of Time: they are our desire for light, for stars, for rainbows and for jubilant songs!

4) "Interlude". Scherzo, of a more exterior nature than the other movements, but attached to them nevertheless by some melodic "recollections".

5) "Praise to the Eternity of Jesus". Jesus is here considered as the Word. A great phrase, infinitely slow, of the 'cello praises with love and reverence the eternity of this mighty and gentle Word," of which the years will never be tired." Majestically the melody flows, far-away, tender, and sovereign. "In the beginning was the Word, and the Word was with God, and the Word was God."

6) "Dance of fury, for the seven trumpets". Rhythmically the most characteristic piece of the series. The four instruments in unison make the effect of gongs and trumpets (the first six trumpets of the Apocalypse followed by various catastrophes, the trumpet of the seventh angel announcing the consummation of the mystery of God). Use of added value, augmented or diminished rhythms, non-retrogradable rhythms. Music of stone, a formidable sonorous granite; an irresistible movement of ice, enormous blocks of purple fury, of frozen drunkenness. Listen above all to the terrible fortissimo of the theme by augmentation and change of register of its different notes, toward the end of the piece.

7. "Confusion of rainbows; for the angel who announces the end of Time". There return here certain passages of the second movement. The angel full of strength appears, and above all the rainbow which covers him (the rainbow, symbol of peace, of wisdom, and of every sonorous and luminous vibration). - In my dreams I hear classified chords and melodies, I see familiar colors and forms: after this transitory stage I pass into the unreal and undergo with ecstasy an eddying, a gyrating compenetration of superhuman sounds and colors. These swords of fire, this blue-orange flow of lava, these sudden stars: here is the confusion, here are the rainbows!

8) "Praise to the Immortality of Jesus". A broad violin solo, corresponding to the violoncello solo in the 5th movement. Why this second hymn of praise? This is addressed more specially to the second aspect of Jesus, to Jesus-man, to the Word made flesh, reborn immortal to communicate His life to us. This praise is all love. Its slow ascent to the extreme peak is the ascension of man toward his God, of the child of God toward his Father, of the deified creature toward Paradise.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, DECEMBER 6, 1949

AT 8:15 O'CLOCK

FOUNDERS DAY CONCERT

presented by

KAPPA GAMMA PSI FRATERNITY

ALPHA CHAPTER



PROGRAM

POULENC Sextette for Woodwinds

Allegro vivace

Divertissement

Finale

Wayne Crebo, *flute*

Abby Mayer, *horn*

Richard Blair, *oboe*

Edward Kilkenny, *bassoon*

Eugene Lacritz, *clarinet* David Barnett, of the Faculty, *piano*

SHOSTAKOVICH . String Quartet op. 49

Moderato

Moderato

Allegro molto

Allegro

Bernhard Muller, *violin*

Forrest Olson, *viola*

Ernest Tsicoulis, *violin*

Corinne Haller, *violoncello*

Intermission

SCHÖNBERG . . Three Piano Pieces, op. 11

Ivan Waldbauer, of the Faculty

BARTOK Divertimento for Strings

Allegro ma non troppo

Molto adagio

Allegro assai

Francis Findlay, of the Faculty, *conductor*

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY AFTERNOON, DECEMBER 7, 1949,

AT 5:00 O'CLOCK

NEW ENGLAND CONSERVATORY CLUB CONCERT



PROGRAM

J. STRAUSS Voce di primavera

Gloria Le Clair

Sarah Lombardi, *accompanist*

GAUBERT Deuxieme Sonate

Pastorale

Andante

Azzez vif

Carol Schmidt, *flute*

Sarah Lombardi, *piano*

PUCCINI Aria from MADAME BUTTERFLY:

Un bel di vedremo

Mary Lou Hoar

Sarah Lombardi, *accompanist*

DEBUSSY Arabesque No. 1

Bernadette Dugas Kulik

BEETHOVEN Trio No. 4 in B flat major

Arlene Goldstein, *violoncello*

Betty Lou Meyers, *clarinet*

Faith Coakley, *piano*

Intermission

ROSSINI Aria from WILLIAM TELL: Selva opaca

Mary Sohovich

Frances Myska, *accompanist*

R. STRAUSS Concerto for horn

Elizabeth Summers

Helen Behrens Neiger, *accompanist*

CHRISTMAS CAROLS

Wassail song

What child is this?

Lo, how a rose

Choral Group

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, DECEMBER 7, 1949

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

DEBUSSY La cathédrale engloutie
Jardins sous la pluie
Ann Pretyman

CHANLER Eight Epitaphs :
Alice Rodd
Susannah Fry
Three Sisters
Thomas Logge
A Midget
No voice to scold
Ann Poverty
Be very quiet now

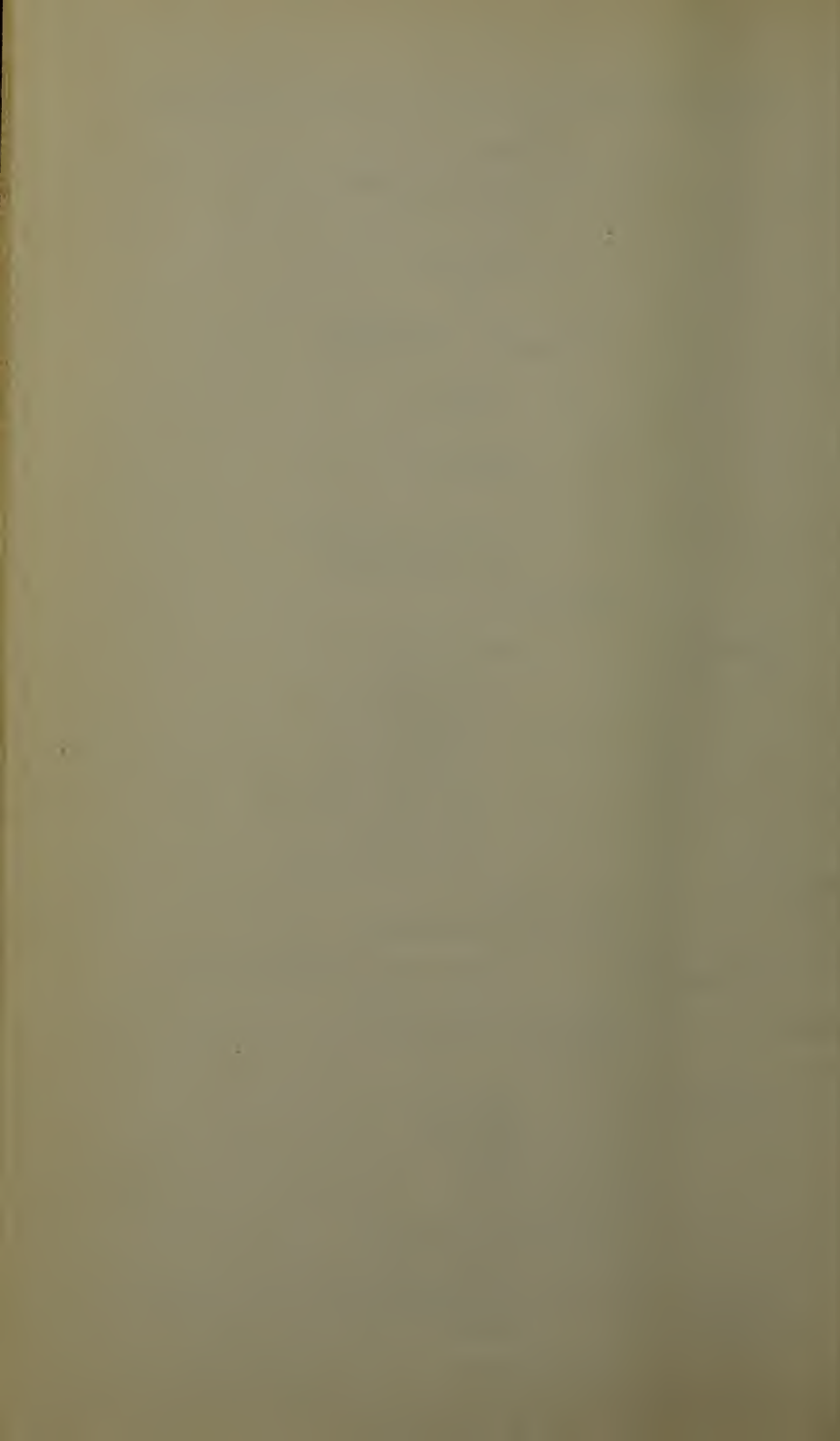
Nina Lester
Dana Lordly, *accompanist*

KHATCHATURIAN Trio for violin, clarinet and piano
Gottfried Wilfinger, *violin*
Diran Chertavian, *clarinet*
Marjorie Woods, *piano*

R. STRAUSS Ständchen
Zueignung
Morgen
Cäcelia
Marjorie Horton
Dana Lordly, *accompanist*

CHOPIN Troisième Ballade
DEBUSSY Sarabande from Suite "Pour le Piano"
ALBENIZ Triana
Buckner Gamby

No tickets required.



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, December 8, 1949, at 1:05

STUDENT RECITAL

Beethoven Sonata in E major, Op.14, no.1
Allegro
Allegretto
Rondo
Kenneth Dunbar

Grieg Song of hope
The swan
A dream
Jane DiTiberio
Vera Bostrum, accompanist

Debussy La cathédrale engloutie
Norman Racicot

Debussy Jardins sous la pluie
Margery Shreeengost

Duparc Chanson triste

Debussy Beau soir
William Tesson, trombone
John Moriarty, accompanist

Vianna Seven Miniatures on Brazilian
Folk Tunes:
Canto infantil
Dansa de negros
Canto de negros
Canto trabalho
Dansa Caipira
O pregão
Tanguinho
Elizabeth Gill

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NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY ORCHESTRA

...

JORDAN HALL
DECEMBER THE NINTH

1949

AT 8:15 O'CLOCK

BOSTON, MASSACHUSETTS

Second Concert in Special Series

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, *Conductor*

SPECIAL CONCERTS 1949-1950

Conservatory Chorus, Lorna Cooke DeVaron, conductor, with
Orchestra, Dec. 15 and Dec. 16

Chamber Music Concert, January 25

Opera Workshop Concert, Boris Goldovsky, Director, March 2

Conservatory Orchestra, Malcolm H. Holmes, conductor, with
Chorus, March 16

PROGRAM



BRUCKNER Overture in G minor

MOZART Serenade in B flat major, no. 10 (K. 361)

Largo: allegro molto

Menuetto (Trio I: Trio II)

Adagio

Menuetto (Trio I: Trio II)

Romanze (adagio: allegretto)

Theme and six variations

Rondo (allegro molto)

BORODIN Symphony no. 1, in E flat

Adagio; allegro

Scherzo

Andante

Allegro molto vivo

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Gottfried J. Wilfinger
Elaine I. Pinkerton
Donna E. Walsh
John Hawver
Howard Meyer
Delwyn Shaw
Wm. R. Shisler
Anastasios Tsicoulas
Serena Rubin
John Murray
Faye Friedman
Ming-Ming Tung
Rudolph Menga
Jane L. Landen

SECOND VIOLINS

Joseph Cordeiro
Jack Miller
David Heinke
Edith Kenyon
Midhart Serbagi, Jr.
Nectar Goorigian
Carolyn McColley
Chan Chung On
Thomas Siemiatkoski
James Allen
Wilma Hughes
Doris L'Heureux
Stephen Karageorge
Rosemarie Cipriano

VIOLAS

Gilbert Clarke
Cynthia Swift
Joseph E. Harris
Rita Ursillo
Henry Guarino
Robert Griffin
Daniel Antoun

VIOLONCELLOS

Corinne Haller
Hannah Sherman
Michael Laguta
Robert Gray
Dan Rice

CONTRABASSES

Henry E. Carrai
Albert Dalton
Raymond Rose
Michael C. Cardillo
Joseph Brennan

HARP

Mary Lou Taylor

FLUTES

Reginald Aitkins
John May
Donna Clanin
Harry Kruger

OBOES

Richard Blair
Rowena McWhorter
Richard Summers

CLARINETS

Diran Chertavian
Leland Munger
Roland Stycos
David E. Pickering
Eugene Lacritz

BASSOONS

Robert MacCoy
Edward T. Kilkenny

HORNS

Arthur Goldstein
Ralph Pottle, Jr.
Abby S. Mayer
Zoltan Koi
Harry L. Folmer
Richard Mackey
Kenneth Foster

TRUMPETS

Kenneth D. Schermerhorn
Bernard A. O'Donnell
Francis Mulligan
Gerald Goguen
Melvin Greenwood

TROMBONES

Millard S. Neiger
William Tesson
Lionel Casimiro
Richard Cormier

BASS TROMBONE

Henry Kulik
Pasquale Caia

PERCUSSION

Ray Hunkins
Joseph Dudgeon
Fred Swasey
Edward Bath
Everett Firth
Marion Chase

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

THURSDAY, DECEMBER 15, 1949

AT 12:00 O'CLOCK NOON

STUDENT ASSEMBLY

presented by

THE DEPARTMENT OF POPULAR MUSIC

G. WRIGHT BRIGGS, *Supervisor*

AVNER RAKOV, *Orchestral Conductor*



PROGRAM

Exactly Like You Arr. by Carroll Spear
Orchestra

It Isn't Fair Arr. by Fritz Zender
Susan Hight

There is No One so Lovely as You . Written, composed and arr.
by John Carmody
Frank De Palo

The Basket-Weaver Arr. by Fritz Zender
Orchestra

The Christmas Waltz Arr. by Ernest Susser
Pasco de Fedele

I Want a Girl Arr. by Don Hicks
Rhythm Singers

That Old Black Magic Arr. by Henry Szczypien
Estelle Feldman

The Man I Love Arr. by Vernon Whitman
Orchestra

That Lucky Old Sun
Haynie Robertson

Little Fish in a Big Pond Arr. by Jerry Culick
Susan Hight and Estelle Feldman

The Continental Arr. Norman Seldomridge
Orchestra

Bless This House Arr. John MacKenzie
Frank De Palo and Chorus

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, December 15, 1949, at 1:05

STUDENT RECITAL

Mozart Sonata in F major
Allegro
Eleanor Zimmerman

Beethoven Sonata in A-flat major, Op.26
Andante con variazioni
Lloyd Gold

Schumann Novelette in F major
Ellwyn Adams

Duparc Chanson triste
Debussy Beau soir
William Tesson, trombone
John Moriarty, accompanist

Ravel Jeux d'eau
Elizabeth Gill

Turina La muse de Seville
Au jardin des capucins
Joann Nichols

Copland Scherzo humoristique
"The cat and the mouse"
Dolores Bégin

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1950



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CHRISTMAS CONCERT

by

THE CONSERVATORY CHORUS

LORNA COOKE DE VARON, CONDUCTOR

assisted by

THE CONSERVATORY ORCHESTRA

...

JORDAN HALL

DECEMBER THE FIFTEENTH AND SIXTEENTH

1949

BOSTON, MASSACHUSETTS

THE CONSERVATORY CHORUS

LORNA COOKE DE VARON, Conductor

assisted by

THE CONSERVATORY ORCHESTRA

SPECIAL CONCERTS-1950

Chamber Music Concert, January 25

Opera Workshop Concert, Boris Goldovsky, Director, March 2

Conservatory Orchestra, Malcolm H. Holmes, conductor, with
Chorus, March 16

BACH 1685-1750 . . CHRISTMAS ORATORIO Parts I and II
(translation by Henry S. Drinker)

SOLOISTS	THURSDAY EVENING	FRIDAY EVENING
EVANGELIST . . .	Franklin Gay	Joseph Kling
CONTRALTO . . .	Marion Hawkes	Dolores Hanke
BASS	Edmond Hurshell	Ara C. Adrian
SOPRANO	Ruth Beaver	Ruth Beaver
TENOR	Robert LeGore	Nicholas Lampes

The Christmas Oratorio was composed in 1734, in the fiftieth year of the composer. Written for the jubilant Festival of Christmas as celebrated in the Reformed Church of North Germany, the six cantatas which make up the oratorio were designed to be performed on the holy days of December 25th, 26th, 27th, New Year's Day (or the Festival of Circumcision), the Sunday after, and the Feast of Epiphany. Bach called the work "Oratorium Tempore Nativitatis Christi". It is interesting to note that he never gave the work as a whole but each cantata on the day to which it is assigned.

One of the most curious aspects of this work is that of Bach's borrowing entire arias and choruses from two secular cantatas which he had written the previous year, 1733. Indeed, the loveliest aria in the entire oratorio, The Cradle Song, originally did service in the secular "Die Wahl des Herkules" with an entirely different text.

PART I

Part one opens with a highly triumphant Da Capo chorus, "Shout Ye Exultant", keynoting the mood of the whole first cantata. The orchestration mirrors the irrepressible joy of the music itself; flourishes from the drums and trumpets proclaim instrumentally the joy of the opening text. At the phrase, "Worship the Master and kneel ye before Him" (the B section of the choral form) the orchestra becomes quieter, and dramatically points up the awe of the text. There follow two bits of recitative which pave the way for the alto aria "Prepare Thyself Zion". The aria is borrowed from "Die Wahl des Herkules" and shows Bach's predilection for the lower female voice, always assigning to it his sweetest, tenderest, and most plaintive airs.

The chorale, "How can I fitly greet Thee", is one of the composer's favorite melodies. He uses it five times in the St. Matthew Passion and it has become popularly known as "Oh Sacred Head now wounded". The chief interest lies in the totally different treatment used here. There follow the Chorale and Recitative, "He came among us, meek and poor", sung by the sopranos with interjections from bass. Next the bass aria, "Mighty Lord", extolls the greatness of our earth-born Lord and contrasts His lowliness by being born in a manger. This aria saw service in the secular cantata "Dramma per Musica zu Ehren der Konigin". The first cantata closes with a chorale, "Jesus child, my heart's delight" with full orchestration reminiscent of the opening chorus.

PART II

One the most delightful parts of the Christmas Oratorio and yet one of the most perplexing opens the second cantata. This is the piece for orchestra alone, the *simfonia*. It was intended to be more buoyant than tender. The interplay between the theme of the shepherds (oboes) and that of the angels (flutes and strings) represents their making music together, and thus the movement serves as an introduction to the recitative "And there were shepherds".

After the recitative follows the favorite Christmas chorale, "Break forth, O beauteous, heavenly light", and more recitative to introduce the tenor aria, "Happy Shepherds, Haste". The chorale "Behold in lowly stable stall", effects a smooth transition in mood to one of the great master's most divine compositions. This is the Cradle Song, for the alto voice, addressed to the sleeping Christ. Strangely enough, this incomparable aria was composed first for "Die Wahl des Herkules".

The fugal chorus, "Glory to God", gives the picture of the many-voiced angelic choir picturesquely figured in the imitative entries of the several parts. The long sustention of the successive, bass notes B, E, and A, with the orchestral part quiet, successfully paints the idea of "Peace on Earth".

The recitative by the bass invites the listeners to join with the chorus and orchestra in the last chorale. Bach writes a full orchestral accompaniment reminiscent of the opening *simfonia* in texture and rhythm, and uses this device to bring a unity to the second cantata.

CAROLS FROM ITALY

PIERLUIGI PALESTRINA 1524-1594. HODIE CHRISTUS NATUS EST

On this day Christ was born;

On this day the Saviour appeared.

On this day the angels sing on earth,
and the archangels rejoice;

Oh this day exult the just and speak:

"Glory to God in the highest".

As befitting the words, Palestrina divided the whole of this motet into four parts: The homophonic declaration of Jesus's birth, the melismatic passages describing the angels' singing, the less exuberant polyphony of the gloria, and finally the striking rhythmic change from 2/1 to 3/1 in the "Noè, noè".

CLAUDIO MONTEVERDI 1567-1643 HODIE CHRISTUS NATUS EST

This Christmas motet was published in the "Sacrae Cantionum" in 1582, when Monteverdi was only fifteen years old. Although the form is less varied than in the Palestrina or Marenzio (and it must be observed that they were all written within a decade of each other), yet in the harmonic progressions and effects, there is evidence of a young experimenter at work.

UCA MARENZIO 1553-1599 HODIE CHRISTUS NATUS EST
 This *Hodie Christus Natus Est* (1585) is so divided to express musically what the text describes. Again we have the declaration that "Christ was born today". Contrapuntal movement conveys the idea that the Saviour appeared and that the angels are singing in exultation. A sudden change into 3/1 during "Laetantur archangeli" and the tempo returns to 2/1 for the Gloria, the Alleluia, and the homophonic re-echoing of the "Noè, noè."

CAROLS FROM SPAIN

Sixteenth Century Anonymous. UN NINOS NOS ES NACIDO
 NO LA DEVEMOS DORMI
 RIU, RIU, CHIU

<u>SOLOISTS</u>	<u>THURSDAY EVENING</u>	<u>FRIDAY EVENING</u>
TENOR	Joseph Kling	Robert Payton
SOPRANO	Barbara Curry	Julia Key
BASS	Roy Garber	Earl Proper

The Spanish songs by unknown sixteenth century composers belong to an anthology of Spanish vocal music published in Venice in 1556 and now preserved in a unique copy at the University of Upsala. A modern edition with musical transcriptions by Jesus Baly Gay was published by the Colegio de Mexico as the Cancionero de Upsala in 1944.

The first of these three carols, *Un Nino Nos Es Nacido*, has a text similar to *Hodie Christus Natus Est*. The change of meter from 3/4 to 4/4 in the middle of the carol is characteristic of the century.
No La Devemos Dormir (We Must Not Sleep On Christmas Eve) is a carol for Christmas Eve, a tender expression of wonder at the holy event.

Riu, Riu, Chiu conveys something of the ardent religious fervor of sixteenth century Spain:

"Riu, riu, chiu, the guard on the shore
 God keep away the wolf from our Lamb.
 The ravenous wolf thought to devour her
 But all-powerful God knew how to defend her
 So that the Virgin might be spared even the
 guilt of original sin."

CAROLS FROM FRANCE

GILLES DE BINCHOIS C. 1400-1460 , A SOLIS ORTUS CARDINE
 Binchois was born in Mons, Belgium. Practically all of his preserved works were secular, and according to the mode of writing of his day, in three parts: The uppermost part for voices, the lower parts for instruments. In church music, however, a homogeneous vocal style developed quite early, as may be seen from this magnificent, simple hymn, which is from Caelius Sedulius' (fifth century) famous alphabet poem on the life of Christ.

KATHERINE K. DAVIS (arranger) QUITTEZ, PASTEURS

Very little is known of the origin of this popular French carol which urges the shepherds to leave their flocks and come worship the Christ Child who Himself is "le fidele berger". The last verse is ingeniously set with a canon in the two upper voices which call upon the three kings to render their gifts to "le grand Roi".

RUTH E. ABBOTT (arranger). GUILLAUME, ANTOINE, PIERRE

BARITONE SOLO . . William Metcalf

The melody of this carol was written by Nicholas Saboly of Avignon (1634-1675), and has been especially arranged by Ruth E. Abbott for performance at this concert. The text, in a modernized version of the original French, has been derived from Kurt Schindler's *Six Old French Carols* (1908). For each verse Miss Abbott has provided a different arrangement of the fundamental melody. First it is heard in the soprano line of a four-part harmony, then in the bass. Finally it returns in bare octaves, with full harmony later for the climatic end.

CAROLS FROM GERMANY

ROBERT CRANE 1919- DIE KLEINE MUTTER

SOLOISTS:

SOPRANO I . Jeanette Sarazin
SOPRANO II . Patricia Rodgers
ALTO I . . Florence Dunn
ALTO II . . Marion Hawkes
TENOR . . Robert Payton
BARITONE . Robert Barnes
BASS . . Ernest R. Forrest (Thursday), Louis Davis (Friday)

Although *Die Kleine Mutter* is included in the German group of carols, its composer, Robert Crane, is very much American, having been born in Winchester, Mass. Crane has set this poem by the German poet, Manfred Hausmann, for seven part chorus and septet of soloists. It describes the "little mother", Mary, sitting alone in the dark stall, rocking her baby Jesus to sleep.

ANNABEL M. BUCHANAN (arranger) . . MARIA DURCH EIN DORNWALD GING

SOLOISTS	THURSDAY EVENING	FRIDAY EVENING
SOPRANO	June Linzenbold	Jane Schleicher

This traditional German carol is found in the modern collection of folksongs, "Der Zupfgeigenhansl" in which most of the melodies are set with guitar accompaniment. This carol is especially colorful with the chant, "Kyrie Eleison" coming after the opening sentence. Annabel Buchanan uses this chant as choral background for the solo. This carol, in the aeolian mode, tells of a barren thornwood which blossomed into roses after Mary walked through it.

CAROLS FROM THE BRITISH ISLES

RUTH E. ABBOTT (arranger) CHRISTMAS DAY IS COMING (Irish)

The tune of this Irish Carol is of unknown authorship. It may well have originated in county Wexford, Ireland, as a folksong. In 1943 the melody was arranged for the Harvard-Radcliffe Christmas choral concert by Ruth Abbott, and it is this setting which is used this evening. The tune was published in the *Oxford Book of Carols* (1928), by Dearmer, Vaughan-Williams, and Shaw. The verses are an adaptation by Anna Hills Abbott of the seventeenth century text used in that volume.

PETER WARLOCK 1894-1930 BALULALOW

SOLOIST
SOPRANO

THURSDAY EVENING
Gloria LeClair

FRIDAY EVENING
Lucy Belle White

THE SYCAMORE TREE

The Englishman Philip Heseltine was two persons in one. As Philip Heseltine, the critic, he authored biographies of composers, edited several collections of Elizabethan lute songs, and transcribed and arranged works of Purcell, Dowland, and others. As Peter Warlock, the composer, he produced a number of striking songs and choral pieces. His *Balulalow*, written in 1919, was first conceived as a song with pianoforte accompaniment, later being arranged for choral performance. Its text is attributed to the brothers James, John, and Robert Wedderburn, Scottish poets and religious reformers of the first half of the sixteenth century.

The Sycamore Tree is a typical English carol:

As I sat under a sycamore tree
I looked me out upon the sea
A Christmas Day in the morning.

I saw three ships a-sailing there
The Virgin Mary and Christ they bare

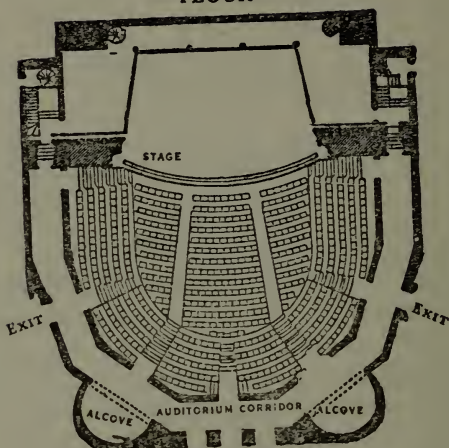
He did whistle and she did sing
And all the bells on earth did ring

And now we hope to taste your cheer
And wish you all a happy New Year
A Christmas Day in the morning.

Program notes compiled by Murl T. Keiser, Mary Craig McLane, and
Brayton Wood.

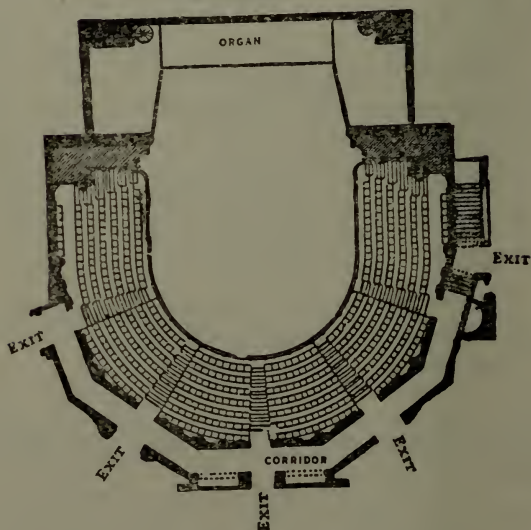
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, JANUARY 3, 1950
AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

LARRY WALZ

(*Collegiate, 1950*)



PROGRAM

BACH Partita in G major

Préambule
Allemande
Courante
Sarabande
Tempo di Minuetto
Passepied
Gigue

MOZART Sonata in C minor (K. 475)

Molto allegro
Adagio
Allegro assai

CESAR FRANCK Prelude, Chorale and Fugue

Intermission

CHOPIN Six Etudes

op. 10, no. 5 in G flat major
op. 25, no. 6 in G sharp minor
op. 10, no. 10 in A flat major
op. 10, no. 8 in F major
no. 2 in A flat major from 3 Etudes
op. 25, no. 10 in B minor

BRAHMS Capriccio, op. 76, no. 8
Intermezzo, op. 76, no. 3
Capriccio, op. 76, no. 5

LISZT La Leggerezza
Les Funerailles

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, January 10, 1950, at 1:05

STUDENT RECITAL

Scarlatti Sonata in A major
Robert Garneau

Beethoven Sonata in E-flat major, Op.31, no.3
Allegro
Carol Walker

Mendelssohn Praeludium in E minor
Kleanor Zimmerman

Chopin Impromptu in A-flat major, Op.29
Eugene J. Bolanowski

Chopin Etudes
Op.10, no.12 C minor
Op.10, no. 6 E-flat major
Op.10, no. 9 F minor
Op.25, no.12 C minor
José Paynter Marin

Liszt Vallée d'Obermann
Irene Dubois

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, JANUARY 10, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

CHOPIN Ballade in A flat major

Frances Myska

CHOPIN Barcarolle

DEBUSSY La Puerta del Vino

Florence Luippold

RAVEL Jeux d'eau

Elizabeth Gill

HINDEMITH Sonata for horn and piano

' Harry Folmer

John Moriarty

BEETHOVEN Sonata in A major for violin and piano,

op. 47

Adagio sostenuto—Presto

Andante con variazioni

Presto

Gottfried Wilfinger

Marjorie Woods

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, January 12, 1950, at 1:05

STUDENT RECITAL

Mozart Sonata in G major, K.330

Allegro moderato

Andante cantabile

Allegretto

Virginia Cronkite

A. Scarlatti Chi vuol innamorarsi

Mozart Recitative and aria from "Le Nozze
di Figaro" - Chi vuol ballare

Louis G. Davis

Richard Foster, accompanist

Brahms Ballade, Op.10, no.2

Galen Deibler

Chopin Nocturne, Op.37, no.1

Diva Tonucci

Mozart Un moto di gioja

Fauré Lydia

Debussy Mandoline

Olive Taccetta

Debussy Les sons et les parfums tournent
dans l'air du soir

Le vent dans la plaine

Robert Wright

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, JANUARY 17, 1950

AT 8:15 O'CLOCK

JOINT CONCERT

by

BETA CHAPTER, MU PHI EPSILON SORORITY

ALPHA CHAPTER,

PHI MU ALPHA SINFONIA FRATERNITY



PROGRAM

MOZART . . . Sonata in A minor for pianoforte

Allegro maestoso

Andante cantabile con espressione

Presto

Takouhi Chorbajian

BRAHMS . . . Quintet in B minor for clarinet and strings,

op. 115

Allegro

Adagio

Andantino—presto non assai

Con moto

Leland Munger, *clarinet*

Ma Si Hon, *violin*

Gottfried Wilfinger, *viola*

Bernhard Müller, *violin*

Corrine Haller, *violoncello*

Intermission

BRAHMS . . . Two songs for women's voices, two horns,

and harp

1. Come away, Death

2. Greetings

Ralph Pottle, *horn*

Richard Mackey, *horn*

Mary Lou Taylor, *harp*

Robert Dunn, *conductor*

BACH . . . Brandenburg Concerto, No. 2 in F major,
for solo trumpet, flute, oboe, violin,
and strings

Allegro

Andante

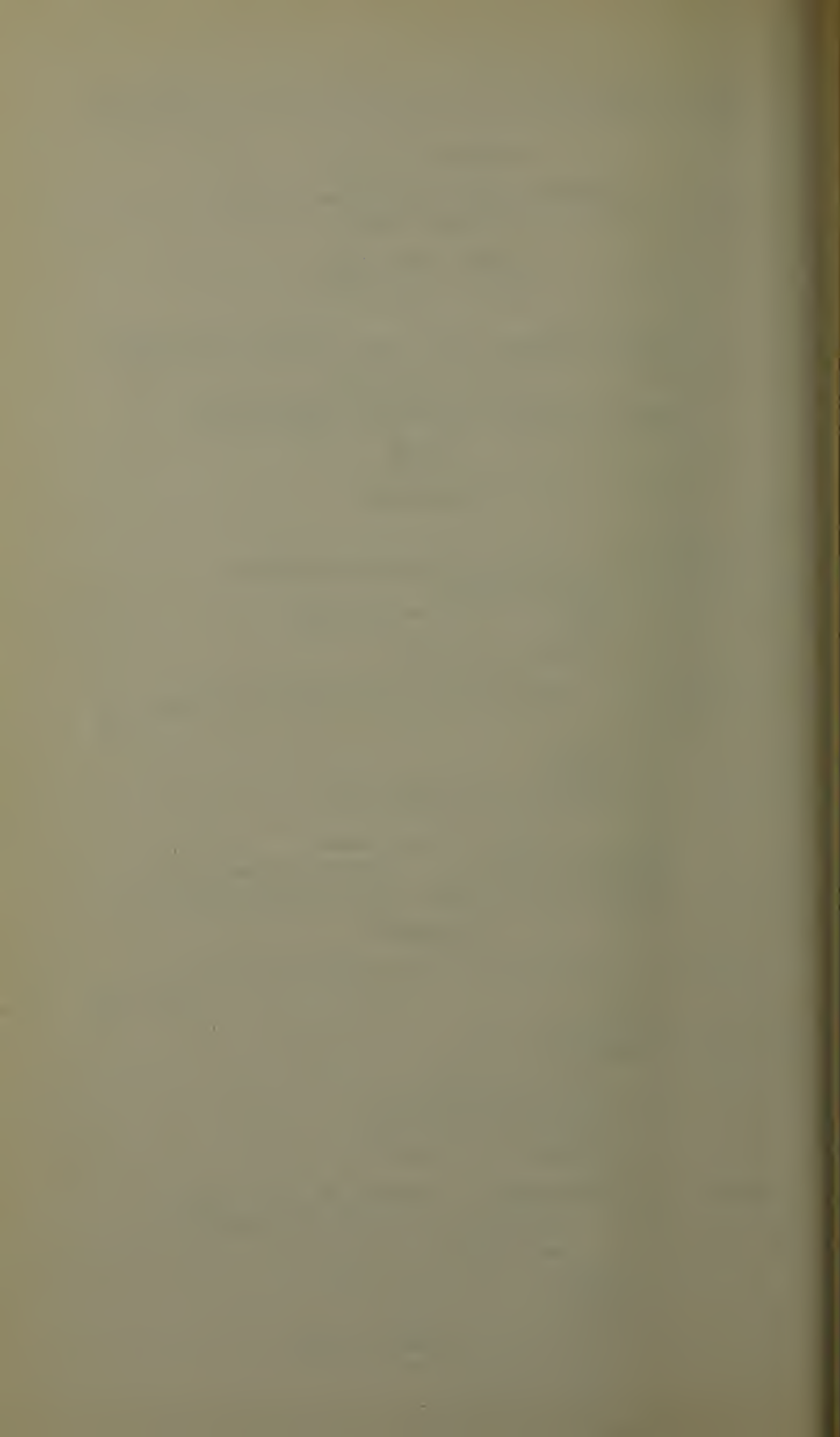
Allegro

Kenneth Schermerhorn, *trumpet*

William Grass, *flute*

June Clark, *oboe*

Donna Walsh, *violin*



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

THURSDAY, JANUARY 19, 1950

AT 12:00 O'CLOCK NOON

STUDENT ASSEMBLY

THE COMPOSERS' GUILD

presents

A PROGRAM OF ORCHESTRAL WORKS BY MEMBERS
OF THE COMPOSITION DEPARTMENT

NEW ENGLAND CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, *Conductor*



JOHN KIPLINGER Suite of 19th Century Dances

Introduction

1. Polonaise
2. Waltz
3. Mazurka
4. Galop

CHRISTOPHER R. ZARBA Ballade for Orchestra

MIGUEL GOMEZ Concertino for Piano and Orchestra

Takouhi Chorbajian, *piano*

ERCOLINO FERRETTI Four Pieces for Orchestra

ALBERT TEPPER Etude

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, January 19, 1950, at 1:05

STUDENT RECITAL

Beethoven Sonata, Op.53
 Allegro con brio
 Adagio molto
 Rondo - Allegro moderato
 Leo Robinson

Donaudy Spirate pur spirate
Mozart Voi che sapete
 Natalie Vattes

Mozart First movement of the sonata in
 C major (K.545)

Schumann Warum? from Phantasiestücke
 Kiki Zaharoolis

Chopin Ballade in G minor
 Richard Taylor

Liszt Etude de Concert
 Watson Morrison

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NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

WEDNESDAY EVENING, JANUARY 25, 1950

AT 8:15 O'CLOCK

Fourth Concert in Special Series

CONCERT

by

BOSTON STRING QUARTET

ALFRED KRIPS, *violin*

JOSEPH DE PASQUALE, *viola*

SHELDON ROTENBERG, *violin*

ALFRED ZIGHERA, *violoncello*



PROGRAM

MOZART Quartet in D minor (K. 421)

Allegro moderato

Andante

Menuetto (allegretto)

Allegretto, ma non troppo

SAMUEL BARBER String Quartet, op. 11

Molto allegro e appassionata

Molto allegro

Molto allegro (come prima)

DEBUSSY Quartet in G minor, op. 10

Animé et tres décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré

The Boston String Quartet will give two concerts in the series of three concerts in Recital Hall at the Conservatory on February 22 and April 5, 1950.

Single tickets for one concert: \$2.40 (tax inc.)

Special student rates

Tickets at Jordan Hall Box Office

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, FEBRUARY 3, 1950

AT 8:30 O'CLOCK

CONCERT

by the

ROTH STRING QUARTET

Feri Roth, *violin*

Sandor Salgo, *viola*

Jozsef Smilovitz, *violin*

Janos Scholz, *violoncello*



PROGRAM

ART OF FUGUE—JOHANN SEBASTIAN BACH

(Arranged for String Quartet by

Roy Harris and M.D.H. Norton)

GROUP 1: Simple Fugues

Contrapunctus 1: Main theme

Contrapunctus 2: Main theme, dotted rhythm

Contrapunctus 3: Main theme inverted

Contrapunctus 4: Main theme again inverted

Contrapunctus 5: Main theme direct and inverted

INTERMISSION—10 minutes

GROUP 2: Fugues in contrary motion

Contrapunctus 6: Same as No. 5 with diminution

Contrapunctus 7: Adding augmentation

GROUP 3: Double and triple fugues

Contrapunctus: 8 Triple fugue for three voices

Contrapunctus: 9 Double Fugue

Contrapunctus 10: Double Fugue

INTERMISSION—10 minutes

GROUP 4: Mirror Fugues (literally invertible, note for note)

Contrapunctus 11: Triple Fugue

Contrapunctus 12: Mirror Fugue

Contrapunctus 13: Three voices mirror fugue

Contrapunctus 14: The unfinished quadruple fugue

This concert is made possible through the
generosity of Mrs. Elizabeth Sprague Coolidge.

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

TUESDAY EVENING, FEBRUARY 7, 1950, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Prelude and Fugue in F minor
Shirley Collins

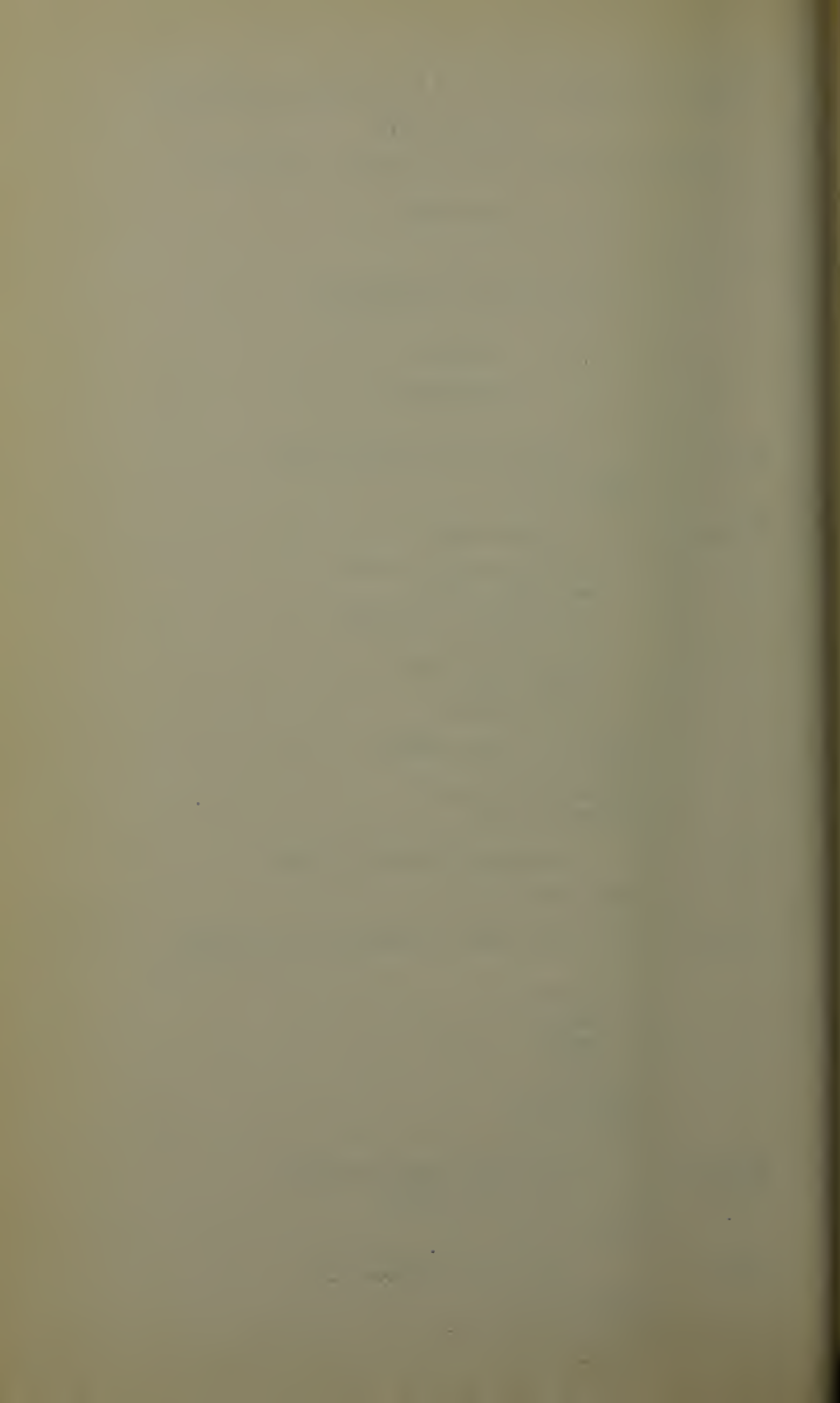
ZILCHER Rokoko Suite
An den Menschen, Overture
Der Frühling, Musette
Abendständchen, Sarabande
Die Nacht, Air
Die Alte, Fuga-burlesca
Mailied, Gigue
An den Menschen
Betty Lee Holmgren, *soprano*
Jane Rubin, *violin*
Corinne Haller, *violoncello*
Jean Hersey, *piano*

BACH Fantasia and Fugue in G minor
Berj Zamkochian

DEBUSSY Petite Suite (Transcribed for two pianos
by Henri Büsser)
En Bateau
Cortege
Menuet
Ballet
Irene Dubois
Mayer Larkin

MESSIAËN "Les Mages" from The Nativity
GIGOUT Scherzo in E major
Florence Dunn

VIERNE Finale from Symphony III
Herbert Hobbs



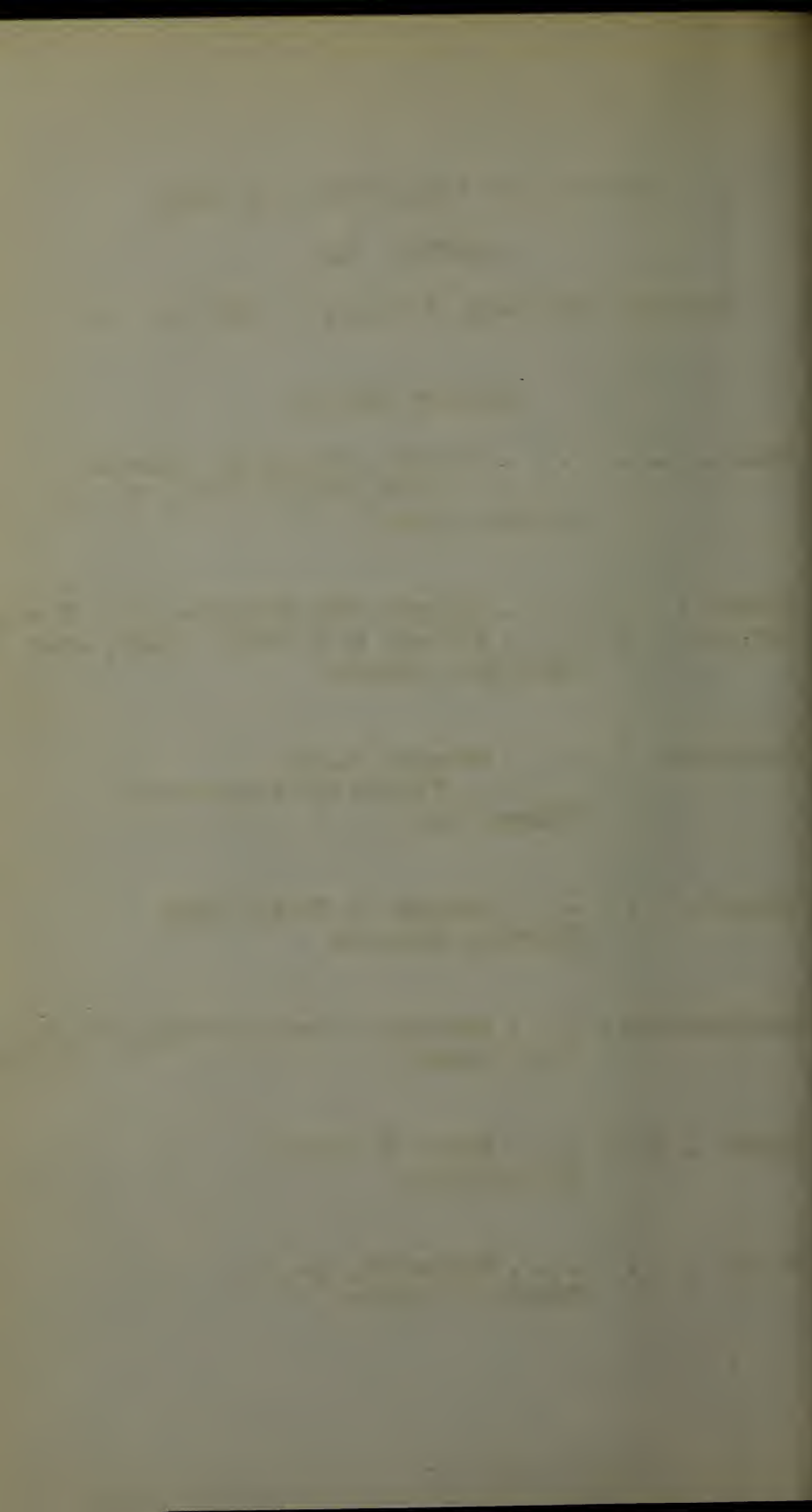
NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, February 9, 1950, at 1:05

STUDENT RECITAL

- Bach Prelude, Allemande, Courante
from ENGLISH SUITE, G minor
Cynthia Bishop
- Mozart Allegro from Sonatina no.1, C major
Chopin Prelude in B minor, Op.28, no.6
Charlotte Jackman
- Beethoven Sonata, Op.109
Vivace and Prestissimo
Thomas Bucci
- Chopin Scherzo in B-flat minor
Virginia Cronkite
- Rachmaninoff Prelude in G-sharp minor, Op.30,
Diva Tonucci no.12
- Liszt Etude de Concert
Miriam Hines
- Liszt Rhapsodie, no. 11
Robert L. Garneau



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, FEBRUARY 13, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH-BUSONI Chaconne in D minor

John Moriarity

BEETHOVEN Sonata in E flat, op. 81a, no. 26

Das Lebewohl

Abwesenheit

Das Wiedersehen

Harriette Sapper

CORELLI La Folia

KREISLER Sicilienne e Rigaudon

Elaine Pinkerton, *violin*

Jean Hersey, *accompanist*

CALDARA Alma del core

VERDI Arioso from SIMON BOCCANEGRA

Ara Charles Adrian

Joseph Lewis, *accompanist*

MILHAUD Suite for violin, clarinet and piano

Ernest Tscoulis, *violin*

John Pandolfi, *clarinet*

Robert Dunn, *piano*

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, February 14, 1950, at 1:05

STUDENT RECITAL

Beethoven Sonata in C minor, Op. 13
First movement
Marion Davis

Beethoven Sonata in A-flat major, Op. 26
Andante con variazioni
Scherzo
Marcia funebre
Allegro
Galen Deibler

Brahms Intermezzi
Op. 118, no. 2
Op. 117, no. 2
Op. 119, no. 3
Faith Coakley

Liszt Vallée d'Obermann
Irene Dubois

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, FEBRUARY 15, 1950

AT 8:15 O'CLOCK

VOICE RECITAL

by

MARJORIE HORTON

(Graduate student, 1950)

Felix Wolfes, *accompanist*

Gottfried Wilfinger. *violin*



PROGRAM

HANDEL In den angenehmen Büchen
Süsse Stille, sanfte Quelle

BONONCINI Piu non ti voglio credere

PFITZNER Frieden
Studentenfahrt
Venus mater
Gretel

RESPIGHI In alto mare
E se un giorno tornasse

DEBUSSY L'échelonnement des Haies

DUPARC Au Pays on se fait la Guerre

FOURDRAIN Carnival

MACGIMSEY Sweet little Jesus boy

DOUGHERTY Love in the dictionary

NILES Go 'way from my window (White Spiritual)

MOPPER The lemon-colored dodo

GERSHWIN My man's gone now (Porgy and Bess)

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, February 16, 1950, at 1:05

STUDENT RECITAL

Mozart Fantasia in C minor
Marylea Pioppi

Mozart Sonata in D major
Allegro
Adagio
Allegretto
Cynthia Brown Fournier

Scarlatti Spesso vibra per suo gioco
Hahn Si mes vers avaient des ailles
Kountz The sleigh
Barbara Stahlman
Doris Winn Clark, accompanist

Schumann Sonata in G minor, Op. 22
First movement
Alfred Lague

Fauré Dans les Ruines d'une Abbaye
Prison
Barbara Waterman

Liszt Hungarian Rhapsody, no. 11
Watson Morrison



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

in memory of

HANS PFITZNER (1869-1949)

and

RICHARD STRAUSS (1864-1949)

...

GEORGE W. BROWN HALL
FEBRUARY THE SIXTEENTH
1950

BOSTON, MASSACHUSETTS

PROGRAM

COMPOSITIONS OF HANS PFITZNER

FOUR SONGS

Albert Hirsch

SCHEIDEN IM LICHT (C. F. Meyer)

Last wish of a medieval fighter for religious freedom:
"Don't let me perish here in darkness, Free your
champion, strong light."

ZUM ABSCHIED MEINER TOCHTER (Eichendorff)

After our summer spent together the rattling wagon takes
you away in the quiet of dawn. Farewell, beloved daughter.

IN DANZIG (Eichendorff)

The moon shines on the old city of Danzig, shrouded in fog
drifting in from the nearby roaring sea. The lonely
watchman on the tower singing his age-old rhyme is the
only one awake in this moonlit dreamworld.

ES FASST MICH WIEDER DER ALTE MUT (Heine)

My old courage returns: would I were flying on horseback
to defeat my rival and to win back my sweetheart.

THREE SONGS

Dolores Hanke

DIE EINSAME (Eichendorff)

I wish I were lying in the forest, alone under the
starlit sky — listening to the brooklets, the nightingales
and my own thoughts.

STIMME DER SEHNSUCHT (Carl Busse)

I, the never-ending longing, whisper to you in your sleepless
nights: "I have driven you restlessly through life. Only
your death will silence me."

DER WECKRUF (Eichendorff)

Every night, the Lord turns to man patiently trying to
arouse him, but only nature responds. I will knock at
his door to awaken him.

FOUR SONGS

Edna Mayer

WANDL' ICH IN DEM MORGENTAU (Gottfried Keller)

Wandering in the morning through the meadows I see that
all creatures have found their mates. Why must I remain alone?

FRIEDEN (James Grun)

Come, beloved, let us float upward to Paradise to frolic
there on rosy clouds with little angels.

VENUS MATER (Richard Dehmel)

Song of a mother to her unborn child: "Dream, O blossom of
my love, of the happiest hour in your mother's life."

STUDENTENFAHRT (Eichendorff)

Students find open doors and hearts everywhere. Roaming
through the country, they easily find a sweetheart whom
they leave behind after a night of bliss.

TWO SONGS

Edgar Viens

GEGENLIEBE (Gottfried August Buerger)

If you answered my love, O maiden, you could turn the fire
of my passion into a blaze — otherwise there will be only ashes.

KLAGE (Eichendorff)

O, could I hide in the woods, dreaming of better times to
come when need will have forged the weaklings into real men.

Intermission

COMPOSITIONS OF RICHARD STRAUSS

TWO DUETS

Ruth Beaver

Dolores Baldyga

From "Der Buerger als Edelmann"

The amorous shepherd begs the coy shepherdess to return his love.

From "Daphne"

The handmaidens of Daphne have brought her a festive
garment and jewelry. Daphne has hurried away without a
look. With graceful mockery they now offer the presents
to a shepherd.

TWO SONGS

James Joyce

RUHE, MEINE SEELE (Karl Henckell)

Rest, my soul, in spite of the wild storms of our times.
Forget what threatens you.

BEFREIT (Richard Dehmel)

Two lovers are about to part. They will remember each
other in gratitude after having found release from grief.
Henceforth they will meet only in dreams.

Final scene from "Ariadne auf Naxos"

Ariadne: Alice Farnsworth

Bacchus: Charles Matheson

Three Nymphs: Dolores Baldyga, Dorothy Stanones,
Rosalind Elias

Deserted by Theseus on the island of Naxos, Ariadne waits for death. A young stranger arrives whom, in her excitement, she mistakes first for Theseus, then for the messenger of death. Gradually she learns that it is Bacchus himself who has come to lead her to new happiness. The voices of three nymphs join them in their ecstasy.

Address of PENEIOS, from "Daphne"

Edmond Hurshell

Peneios, Daphne's father, salutes Mount Olympus enthusiastically. He invites Apollo and the other gods to a festive banquet.

Final Monologue of SALOME, from "Salome"

Jacqueline Bazinet

On Salome's request the prophet Jochanaan was beheaded and his head presented to her on a silver platter. In her frenzied perverted lust she kisses his mouth which he denied her when alive. Finally Herod, horrified, orders his soldiers to crush her to death with their shields.

Final scene from "Der Rosenkavalier"

Sophie: Emmalina DeVita

Octavian: Dorothy Stanones

Marschallin: Alice Farnsworth

Faninal: Edmond Hurshell

The burlesque situation between Baron Ochs and the young Cavalier Octavian has found a sudden end with the entrance of both Sophie and the Marschallin. Sophie has refused to marry the crude, mercenary Ochs. The Marschallin, sensing the tender love between her former lover Octavian and Sophie, resolves to make the young couple happy by giving him up. They express their emotions in a beautiful trio. The opera ends with a love duet by Sophie and Octavian, interrupted for only a moment by the departure of the Marschallin with Sophie's father, Faninal.

Felix Wolfes, piano, of the Faculty, has selected
and prepared this program.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, FEBRUARY 17, 1950

AT 8:15 O'CLOCK

VIOLIN RECITAL

by

ROBERT RITZENHEIN

(Artist's Diploma, 1951)

Dolores Rodriguez, *accompanist*



PROGRAM

MARTINU Sonata for violin and piano

Allegro

Andante

Allegretto

SUK Un poco triste, op. 17, no. 3

Burleska, op. 17, no. 4

Intermission

GEMINIANI Sonata for unaccompanied violin

Adagio

Fuga

Affetuoso

Giga

DEBUSSY La plus que lente

SAINT-SAËNS Havanaise, op. 83

BARTÓK Rumanian Folk Dances

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, FEBRUARY 20, 1950

AT 8:15 O'CLOCK

ENSEMBLE RECITAL

by

FRANCES MYSKA, *pianoforte* (*Collegiate, 1950*)

assisted by

Anastasios Tsicoulis, *violin* (*Collegiate, 1950*)

Jane Rubin, *violin* (*Collegiate, 1950*)

Cynthia Swift, *viola* (*Collegiate, 1950*)

Corinne Haller, *violoncello*

Bernhard Muller, *violin*



PROGRAM

BEETHOVEN Trio in B flat major, op. 97,
the "Archduke"

Allegro moderato

Scherzo

Andante cantabile, ma però con moto

Allegro moderato

DEBUSSY Sonata for violin and pianoforte

Allegro vivo

Intermède—Fantasque et léger

Très animé

Intermission

BRAHMS Quartet in G minor, op. 25

Allegro

Intermezzo—Allegro, ma non troppo

Andante con moto

Rondo alla Zingarese—Presto

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, February 21, 1950, at 1:05

STUDENT RECITAL

Bach Prelude and Fugue in C major

Chopin Nocturne in C-sharp minor

Lloyd Gold

Mozart Sonata in F major

Allegro and Finale

Barbara Lagomarsino

Mendelssohn Rondo capriccioso

Marion Davis

Chopin Waltz in B minor, Op.69, no.2

Joan Hutchinson

Faure' Clair de lune

Bachelet Chere nuit

Lillian Lee

Alfred Lee, accompanist

Brahms Intermezzo in B-flat minor, Op.117,

Scriabin Prelude in A major no.2

(for left hand)

Frances Taylor

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, FEBRUARY 21, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

MARJORIE WOODS

(*Graduate student, 1950*)



PROGRAM

- BRAHMS Intermezzo in A minor, op. 76, no. 7
Intermezzo in E minor, op. 119, no. 2
Capriccio in B minor, op. 76, no. 2
- BEETHOVEN Sonata in A major, op. 101
Allegretto, ma non troppo
Vivace, alla marcia
Adagio, ma non troppo, con affetto
Allegro

Intermission

- SCHUMANN Études symphoniques, op. 13
- RAVEL Les Tombeaux de Couperin
Forlane
Rigaudon
Menuet
Toccata

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, FEBRUARY 22, 1950

AT 8:15 O'CLOCK

SECOND CONCERT

CHAMBER MUSIC SERIES

BOSTON STRING QUARTET

ALFRED KRIPS, *violin*

JOSEPH DE PASQUALE, *viola*

SHELDON ROTENBERG, *violin* ALFRED ZIGHERA, *violoncello*



PROGRAM

BEETHOVEN Quartet in B flat major, op. 18, no. 6

Allegro con brio

Adagio ma non troppo

Scherzo (Allegro)

Allegretto quasi Allegro

SHOSTAKOVICH Quartet, op. 49

Moderato

Moderato

Allegro molto

Allegro

DVORAK Quartet in F major, op. 96

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

The last concert in this series will be April 5, 1950.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, February 23, 1950, at 1:05

STUDENT RECITAL

Bach Chromatic Fantasy and Fugue
Leo Robinson

Aubert La lettre

Chadwick O Love, stay by and sing
Walter Polucka

Beethoven Sonata, Op. 10, no. 1
Allegro molto
Olga Antonuk

Respighi Stornellatrice
Scherzo

Aubert Vieille chanson espagnole
Elizabeth Burbank
Bernice Blanchette, accompanist

Chopin Fantasie in F minor, Op. 49
Elizabeth Gill

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, FEBRUARY 23, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

EDNA MAYER

(*Artist's Diploma, 1951*)

Felix Wolfes, *accompanist*



PROGRAM

BENATI Crois en mon cœur fidèle

MERCADANTE Soave imagine,

HANDEL Amor commanda from FLORIDANTE

GLUCK O Toi qui prolongeas mes jours
from IPHIGENIA AUF TAURIS

WOLF In der Frühe
Auf ein altes Bild
In dem Schatten meiner Locken

STRAUSS Allerseelen
Muttertändelei

FAURÉ Soir
Notre amour

MORET La lettre

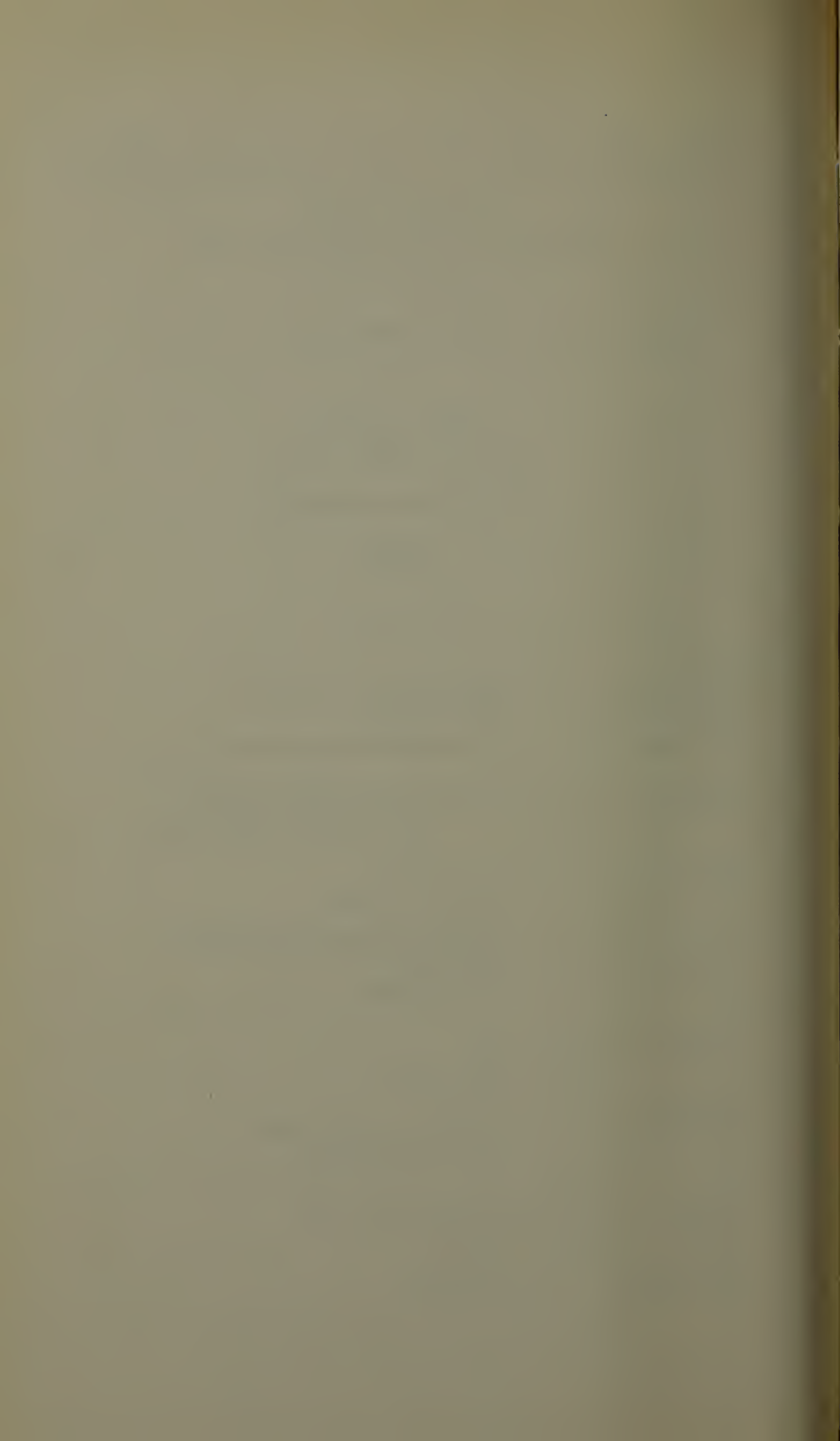
DEBUSSY Il pleure dans mon coeur
Les femmes de Paris

BARBER A nun takes the veil

DELIUS Irmelin

CHANLER The doves

CARPENTER Serenade



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, FEBRUARY 24, 1950

AT 8:15 O'CLOCK

ORGAN RECITAL

by

FLORENCE ALICE DUNN

(*Collegiate, 1950*)



PROGRAM

- DU MAGE Grand Jeu
- SWEELINCK Fantasia in Echo Style
- HANDEL Allegro *from the* Concerto in G minor
- PESCETTI Imitazione
- J. S. BACH Chorale Prelude : O Mensch, beweine dein'
Sünde gross
Fugue in E flat major
- HINDEMITH Music of Mourning *from the* Trumpet Sonata
Rudolph Nashan, *trumpet*
- HINDEMITH Phantasie *from the* First Organ Sonata
Sehr langsam
- MESSIAEN Les Mages *from* The Nativity
- KARG-ELERT Pastel *from* Lake Constance
Sun's Evensong
- GIGOUT Scherzo in E major
- VIERNE Allegro *from the* Second Symphony

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, FEBRUARY 27, 1950

AT 8:00 O'CLOCK

CONCERT

for the

SPECIAL LIBRARIES ASSOCIATION

by

ADVANCED STUDENTS

of the

NEW ENGLAND CONSERVATORY OF MUSIC



PROGRAM

BRAHMS Piano quartet in G minor, op. 25

Allegro

Intermezzo—Allegro, ma non troppo

Frances Myska, *piano*

Jane Rubin, *violin*

Cynthia Swift, *viola*

Corinne Haller, *violoncello*

YOUNG Phyllis has such charming graces

LALO L'esclave (The bondmaid)

ROSSINI Aria from IL BARBIERE DI SEVIGLIA:

Una voce poco fa

Gloria LeClair

Richard J. Reynolds, *accompanist*

ALBISI Suite Miniatura for three flutes

Canto di primavera

La sorgente

Anton Wolf

John May

Wayne Crebo

MENOTTI THE TELEPHONE — Opera buffa in one act

Nora Garner Riggs

Raymond Wolansky

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

MONDAY EVENING, FEBRUARY 27, 1950, AT 8:15 O'CLOCK

SONG RECITAL

by

BERNARD BARBEAU

(Graduate student, 1950)

Dolores Rodriguez, *accompanist*



PROGRAM

- CALDARA Sebben crudele
SECCHI Lungi dal caro bene
FALCONIERI O bellissimi capelli
FAURÉ Mandoline
 Au cimetière
 L'hiver à cessé
WOLF Der Tambour
SCHUMANN In der Fremde
 Mondnacht
STRAUSS Winterliebe

Intermission

- RACHMANINOFF O cease thy singing maiden fair
 Arion
 (Sung in Russian)
ANTHONY CIRELLA . . . The Bitter Song
BARBER Nocturne
BONE-FENTON Deborah
CELIUS DOUGHERTY . . . Madonna of the Evening Flowers
RAVEL Don Quichotte à Dulcinée
 Chanson romanesque
 Chanson épique
 Chanson a boire

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, FEBRUARY 28, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

VIRGINIA CRONKITE

(*Collegiate, 1950*)



PROGRAM

- PADRE JOSÉ GALLÉS . . . Sonata in C minor
(1761-1836)
- PADRE RAFAEL ANGLÉS . Fugato in B flat major
(1730-1816)
- MOZART Sonata in C major (K. 330)
Allegro moderato
Andante cantabile
Allegretto
- BRAHMS Intermezzo in A minor, op. 118, no. 1
Intermezzo in A major, op. 118, no. 2
Ballade in G minor, op. 118, no. 3
Intermezzo in E flat minor, op. 118,
no. 6

Intermission

- PROKOFIEFF Vision Fugitives, op. 22
Lentamente
Inquieto
Allegretto
Ridicolosamente
Feroce
- GRIFFES The White Peacock
- CHOPIN Scherzo in B flat minor, op. 31

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, March 2, 1950, at 1:05

STUDENT RECITAL

Vivaldi-Bach Concerto in D major

Allegro

Larghetto

Allegro

Rafael Puyana

Brahms Capriccio in F-sharp minor, Op.76,
no.1

Capriccio in B minor, Op.76, no.2

Elizabeth Ferguson

Williams The vagabond

D'Hardelot My message

Joseph Quinn

MacDowell Hexentanz

Ruth Andrews

Glinka-Balakirev . . L'Alouette

James Rizza

Villa-Lobos Choros no. 5

Margery Shrecengost

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, MARCH 2, 1950

AT 8:15 O'CLOCK

CHAMBER MUSIC PROGRAM

to be presented at

SYMPOSIUM OF I. F. M. S., AT TORONTO

JAMES HOFFMANN Trio for Oboe, Horn and Piano

Moderate

Slow

Fast and spirited

Richard Blair, *oboe*

Arthur Goldstein, *horn*

John Moriarty, *pianoforte*

FLOY WILLSEY String Quartet

Slow, Fast

Moderate

Very slow

Fast

Ma Si Hon, *violin*

Donna Walsh, *violin*

Forrest Olson, *viola*

Corinne Haller, *violoncello*

HECTOR CAMPOS-PARSI . . Musica Para Tres Violines

Lento e mesto

Allegro con spirito

Ma Si Hon, *Rojo*

Gottfried Wilfinger, *Amarillo*

Bernard Muller, *Azul*

JOHN KIPLINGER Campaign Promises

for Trombone Solo

Millard Neiger

MIGUEL GOMEZ Trio for Two Violas and Violoncello

Forrest Olson, *viola*

Ernest Tsicoulis, *viola*

Corinne Haller, *violoncello*

PHILIP NEWMAN Suite for Six Wind Instruments

Allegro

Waltz

Largo

William Grass, *flute*

Leland Munger, *clarinet*

Robert McCoy, *bassoon*

Kenneth Schermerhorn, *trumpet*

Richard Mackey, *horn*

Richard Cormier, *trombone*

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MARCH 6, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

SCHUMANN Novellette, op. 21, no. 8
Irene Dubois

LORTZING Aria from DER WILDSCHÜTZ

SCHUMANN Dein Angesicht

SCHUBERT Die Krähe

RACHMANINOFF . . O thou billowy harvest field

Robert Barnes

Florence Dunn, *accompanist*

BRAHMS Die Mainacht

Auf dem Schiffe

R. STRAUSS . . . Die Nacht

Zueignung

Ruth Griffin

Joseph Lewis *accompanist*

CHOPIN Sonata in B minor, op. 58

Allegro maestoso

Scherzo, molto vivace

Largo

Presto, ma non tanto

Larry Walz

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, March 7, 1950, at 1:05

STUDENT RECITAL

- Bach Prelude and Fugue in E-flat major
Prelude and Fugue in A minor
Nancy Frederick
- Haydn Sonata in D major
Allegro con brio
Largo e sostenuto
Presto
Maurine Hawkins
- Haydn With verdure clad
from THE CREATION
- Mozart Deh vieni non tardar
from LE NOZZE DI FIGARO
Margaret Lally
Florence Dunn, accompanist
- Chopin Nocturne in F minor
Carmen Fuller
- Duparc L'invitation au voyage
Lamento
Extase
- Debussy Fantoche
Les cloches
Rhodora Buckle Smith
- Brahms Rhapsody, Op.79, no.2
George Taggart

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, MARCH 7, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

ALLEN BARKER

(*Collegiate, 1950*)



PROGRAM

BACH Partita No. V in G major

Preamble—Allemande—Courante
Sarabande—Tempo di Menuetto
Passepied—Gigue

SCHUBERT Allegretto in C minor
Scherzo in B flat major
Scherzo in D flat major

BEETHOVEN Sonata in E flat major, op. 7
Allegro molto e con brio
Largo, con gran espressione
Allegro; Minore
Rondo, Poco allegretto e grazioso

Intermission

RACHMANINOFF Two Études Tableaux:
A minor, op. 39, no. 2
C major, op. 33, no. 2

POULENC Three Pieces:
Pastorale
Toccata
Hymne

BARTÓK Sonatine
Bagpipes—Bear Dance—Finale
Allegro Barbaro

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MARCH 8, 1950, AT 8:15 O'CLOCK

VOICE RECITAL

by

WILLABELLE UNDERWOOD

(Graduate student, 1950)

Fredric Popper, *accompanist*



PROGRAM

HANDEL Aria di Polissena from RADAMISTO

MOZART Non mi dir from DON GIOVANNI

BERLIOZ Absence

FAURÉ Scenes from Pénélope

MESSIAEN Trois mélodies

Pourquoi

Le sourire

La fiancée perdue

DUKAS O mes clairs diamants

from ARIANE ET BARBE-BLEUE

Intermission

MARX Und gestern hat er mir Rosen gebracht

PFITZNER Venus Mater

MARX Hat dich die Liebe berührt

GANZ A memory

CARPENTER Serenade

BARBER The daisies

WARLOCK In an arbor green

KORNGOLD Gesang der Heliane from

DAS WUNDER DER HELIANE

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, MARCH 9, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

EDWARD ZAMBARA

(*Collegiate, 1950*)

Dolores Rodriguez, *accompanist*



PROGRAM

DR. BOYCE (1750) . . . The Song of Momus to Mars

BONONCINI, G. B. . . Per la gloria d'adorarvi

LEGRENZI Che fiero costume

ROSA, SALVATOR . . . Star vicino

HAYDN Recitative and Air from THE CREATION:
Rolling in foaming billows

SCHUMANN Der arme Peter
Der Hans und die Grete tanzen
In meiner Brust, da sitzt
Der arme Peter wankt vorbei

BRAHMS Vergebliches Ständchen
Der Gang zum Liebchen

WOLFF, ERICH Du bist so jung

PALADILHE Psyché

DEBUSSY La mer est plus belle

FAURÉ Le secret

FOURDRAIN Aux portes de Séville

BARBER, SAMUEL . . . With rue my heart is laden

STANDFORD The bold unbiddable child

DOUGHERTY, CELIUS . Two sea chanties :
Across the western ocean
Blow ye winds.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY AFTERNOON, MARCH 10, 1950

AT 5:00 O'CLOCK

ENSEMBLE RECITAL

by

RICHARD A. WEBBER, *violin*

JOHN C. HAWVER, *violin*

(*Collegiate, 1950*)

assisted by

Margaret Marshall, *pianist*



PROGRAM

J. S. BACH . . . Sonata in A major for violin and piano

Andante
Allegro assai
Andante un poco
Presto

Richard A. Webber

SCHUMANN . . . Sonata in A minor, op. 105

Allegro appassionato
Allegretto
Allegro con brio

John C. Hawver

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, MARCH 10, 1950

AT 8:15 O'CLOCK

SENIOR CLASS CONCERT



PROGRAM

- MENDELSSOHN Rondo Capriccioso
DEBUSSY Jardins sous la pluie
Marion Davis
- SAINT-SAËNS La cloche
Judy Key
Margaret Marshall, *accompanist*
- BIZET Ouvre ton coeur
Josephine Annunziata
Margaret Marshall, *accompanist*
- DELIBES Sous le dôme épais from LAKMÉ
Judy Key
Josephine Annunziata
Margaret Marshall, *accompanist*
- BRAHMS Sonata for clarinet and piano,
in E flat major, op. 120, no. 2
Diran Chertavian, *clarinet*
Margaret Marshall, *piano*

Intermission

- BRAGA Bella del tuo sorriso
PUSARD L'adieu du matin
Nicholas J. Lampes
Margaret Marshall, *accompanist*
- BRAHMS Rhapsody in E flat major,
op. 119
William M. Clark
- BRAHMS O lovely May
VAUGHAN WILLIAMS Sweet day
BRAHMS Three folk songs
I'd enter your garden
How sad flow the streams
A house stands 'neath the willows shade
- MOZART Ave verum
KENTUCKY MOUNTAIN SONG Hi Ho the preacherman
WILLIAMS ARMS FISHER Steal away
Senior Class Choral Group
George Conte, *conductor*

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MARCH 13, 1950

AT 8:15 o'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

CHOPIN Fantasie in F minor, op. 49

Elizabeth Gill

BEETHOVEN . . . Adelaide

THOMAS Elle ne croyait pas from MIGNON

Robert LeGore

Vera Bostrum, *accompanist*

FRANZ Im Herbst

Er ist gekommen

GOUNOD O ma lyre immortelle

Dorothy Stanones

Florence Dunn, *accompanist*

CALDARA Alma del core

VERDI Aria from SIMON BOCCANEGRA :

Fratricidi! Plebe! Patrizii!

Ara Adrian

Joseph Lewis, *accompanist*

HINDEMITH . . . Sonata, no. 2

Massig schnell

Lebhaft

Sehr langsam—Rondo—Langsam

David Hicks

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, MARCH 14, 1950

AT 8:15 O'CLOCK

VOICE RECITAL

by

DOLORES HANKE

(Graduate student, 1950)

Joseph Lewis, *accompanist*



PROGRAM

- PURCELL Dido's Lament from DIDO AND AENEAS
HANDEL How changed the vision from ADMENTO
BACH Agnus Dei from B MINOR MASS
GLUCK Divinites du Styx from ALCESTE

MAHLER Lieder eines fahrenden Gesellen
 Wenn mein Schatz Hochzeit macht
 Ging heut Morgen übers Feld
 Ich hab ein glühend Messer
 Die zwei blauen Augen

RHENE-BATON . . . Les heures d'été
FAURÉ Clair de lune
 Toujours

MEYERBEER . . . Ah, mon fils from LA PROPHÈTE

BRITTEN The nurse's song
 Sephastia's lullaby
DUKE Richard Cory
 Luke Havergal



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, *Conductor*

assisted by

THE CONSERVATORY CHORUS

...

JORDAN HALL

MARCH THE FIFTEENTH AND SIXTEENTH

1950

BOSTON, MASSACHUSETTS

Fifth Concert in Special Series

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, Conductor

assisted by

THE CONSERVATORY CHORUS

LORNA COOKE DE VARON, Conductor

SOLOISTS

Jacqueline Bazinet, <i>soprano</i>	Rosalind Elias, <i>alto</i>
Gloria LeClair, <i>soprano</i>	Jean Cox, <i>tenor</i>
Lucy Belle White, <i>mezzo-soprano</i>	Edgar Viens, <i>baritone</i>

SOLO QUARTET

June Linzenbold, <i>soprano</i>	Albert Hirsch, <i>tenor</i>
Marion Hawkes, <i>alto</i>	Earl Proper, <i>bass</i>

CONCERTS 1949-1950

Conservatory Orchestra, Malcolm H. Holmes, Conductor,
April 26

Conservatory Chorus, Lorna Cooke DeVaron, Conductor,
April 27

Opera Workshop Concert, Boris Goldovsky, Director,
May 11 and 12

PART I

- | | | | |
|-------|------------------|-------------------------------|------------------------|
| No. 1 | Andante | alto | |
| 2 | Andantino | soprano | |
| 3 | Recitative | tenor and alto | |
| 4 | Sehr lebhaft | soprano | |
| 5 | Allegro | tenor and solo quartet | } played without pause |
| 6 | | chorus | |
| 7 | Etwas langsamer | tenor, bass, and second tenor | |
| 8 | “ “ | chorus | |
| 9 | Ziemlich langsam | tenor, soprano, and chorus | |

PART II

- | | | |
|----|--------------------|---------------------------------------|
| 10 | Langsam | tenor, alto, chorus |
| 11 | Tempo wie vorher | tenor and chorus |
| 12 | Langsam | tenor and soprano |
| 13 | Etwas bewegter | tenor and solo quartet |
| 14 | | alto and second tenor |
| 15 | Langsam | mezzo-soprano, tenor and second tenor |
| 16 | Allegro | soprano, second soprano and tenor |
| 17 | Sehr langsam | soprano and chorus |
| 18 | Nicht sehr schnell | chorus |
| 19 | Etwas langsamer | tenor and alto |
| 20 | Noch langsamer | soprano |

Intermission

PART III

- | | | | |
|----|------------------|--|------------------------------|
| 21 | Sehr langsam | baritone | |
| 22 | Lebhaft | solo quartet and chorus | |
| 23 | Nicht zu schnell | soprano, tenor,
mezzo-soprano, and baritone | } played
without
pause |
| 24 | | solo quartet and chorus | |
| 25 | Langsam | soprano, tenor, and chorus | |
| 26 | Allegro | soprano and chorus | |

SYNOPSIS OF TEXT

The Peri, one of those Persian semi-deities who were born of fallen angels, weeps at Heaven's gate because she is excluded from that sacred place which her race had once enjoyed. She rehearses the joys of earth which are hers, but concludes that "one moment of Heaven is worth them all." The angel guarding heaven's entrance takes pity on her, and reminds her that forgiveness is still possible if she will bring the gift which Heaven prizes most highly. The Peri knows all the secrets of the earth, including the hiding place of its most precious jewels, and she considers which treasure is most likely so win her pardon.

The chorus begins the first episode by telling of "rivers running crimson with human blood where man is sacrificed by man." The scene is India where the cruel King of Gazna has reduced a proud land to servitude. One brave young warrior alone remains defiant. With his last arrow, he tries to kill his country's oppressor, but the tyrant lives, the hero falls! The Peri catches the last drop of this hero's blood and carries it to heaven, only to be told, "Far holier yet the boon must be"—holier even than the blood of a hero.

Her search now takes the Peri to plague-ridden Egypt. Here she finds a young man in the extremity of illness. He who had won many hearts has crawled off to die "unseen, unwept, alone!" Unattended, agonized with thirst, the youth can still rejoice that his betrothed is safe in her father's palace, away from the foul breath of the pestilence. Suddenly she appears, a vision of health and beauty. He urges her to fly from the deadly contagion, but she asks only to share the blessed air breathed by her lover. She ministers to him tenderly, but the plague is upon her.

"One long, long kiss the maiden giveth,
The last—and dies, and dies in giving."

The Peri captures "the precious sigh of pure self-sacrificing love", and indeed the Angel smiles when she presents this second gift at Heaven's gate, but "holier yet the boon must be"—holier even than the sigh of sacrificial love.

On her third and final quest, the Peri goes to Syria. She sees a lovely child at play and nearby a haggard horseman of fierce mien, on which could be read "dark tales of many a ruthless deed,—treason, and broken oaths, and blood of guests." From a minaret comes the call to prayer. The child kneels "to lispen the eternal name of God." In his innocence he seems indeed of Paradise. The "passion-stained" wayfarer recalls his own childhood when he too was pure and dared to pray. Tears of true repentance fall from his eyes, and he kneels beside the child in humble petition—"the guilty and the guiltless one." Hymns of joy resound through Heaven over a soul reclaimed. "The soft repentant tear" has opened the portals of Paradise, and the Peri returns to her rightful home.

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

THURSDAY, MARCH 16, 1950

AT 12:00 O'CLOCK NOON

STUDENT ASSEMBLY

SONG RECITAL

by

FREDERICK JAGEL, *of the Faculty*

Felix Wolfes, *accompanist*



PROGRAM

BRAHMS Sindes Schmerzen sindes Freuden
Der Tod das ist die kühle Nacht

HUGO WOLF Auf dem grünen Balkon
Verschwiegene Liebe
Der Rattenfänger

DUPARC Phidylé
Le manoir de Rosamonde

DEBUSSY Mandoline

FAURÉ Fleur jetée

W. GOLDE O, beauty, passing beauty

R. QUILTER Go lovely rose

W. GRIFFES Lament of Ian the proud

GIANNINI Ohie Menecché

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, March 16, 1950, at 1:05

STUDENT RECITAL

Bach Partita in B-flat major

Praeludium

Allemande

Courante

Sarabande

Menuet

Gigue

Alfred Lague

Beethoven Sonata, Op. 81A

Les adieux

L'absence

Le retour

Katherine Southworth

Chopin Ballade in G minor

Richard Taylor

Dohnanyi Postludium

Rhapsody in E-flat minor, no.4

Mireya Arboleda

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, MARCH 17, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

NAOMI WEXLER

(*Collegiate, 1950*)



PROGRAM

BACH-LISZT Prelude and Fugue in A minor

BEETHOVEN Sonata, op. 109

Vivace, Adagio espressivo

Prestissimo

Andante

Intermission

CHOPIN Valse, op. 42

Mazurka, op. 24, no. 2

Mazurka, op. 68, no. 1

Mazurka, op. 68, no. 2

Scherzo in B flat minor, op 31

SHOSTAKOVITCH . . Polka, op. 22

GRANADOS Danza triste, op. 5, no. 11

GRAINGER Shepherd's Hey

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MARCH 20, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

DAVID HICKS

(*Graduate student, 1950*)



PROGRAM

HAYDN Sonata in F major

Allegro moderato

Larghetto

Presto

HINDEMITH Second Sonata .

Mässig schnell

Lebhaft

Sehr langsam—Rondo, Bewegt—Langsam

LELAND PROCTER Sonata (In one movement)

First performance

Intermission

BRAHMS Sonata in F minor, op. 5

Allegro maestoso

Andante

Scherzo

Intermezzo (Rückblick)

Finale

No tickets required.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, March 21, 1950, at 1:05

STUDENT RECITAL

Chopin Nocturne in F major, Op.15, no.1
Fauré Barcarolle, Op.26, no.1
Carol Walker

Chopin Prelude in D-flat major
Mozart Sonata in A major
Third movement
Edward G. Hubbard

Kabalevsky Preludes: nos. 1, 2, 12, 13
Conrad P. Flake

Chopin Etude, Op.25, no.1
Debussy L'isle joyeux
Katherine Southworth

Bernstein Four anniversaries
For Felicia Montealegre
For Johnny Mehegan
For David Diamond
For Helen Coates
Dolorés Bégin

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, MARCH 21, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

LEO F. ROBINSON

(*Collegiate, 1950*)



PROGRAM

BACH Chorale Prelude from Cantata 140,
"Wachet Auf"

BACH Chromatic Fantasy and Fugue

BEETHOVEN Sonata op. 53 (Waldstein)

Allegro con brio

Adagio molto

Rondo—Allegro Moderato—Prestissimo

Intermission

DEBUSSY Reflets dans l'eau
Poissons d'or

PROKOFIEFF Sarcasme, op. 17, no. 3

LISZT Concert Etude in D flat major

CHOPIN Etude in E major, op. 10, no. 3

Etude in G sharp minor, op. 25, no. 6

Ballade in A flat major, op. 47

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, MARCH 22, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

JOANN NICHOLS

(*Collegiate, 1950*)



PROGRAM

GRAZIOLI Adagio
(1755-1820)

LEO Arietta
(1694-1744)

MOZART Fantasia in C minor, (K. 475)

BEETHOVEN Sonata in E flat major, op. 31, no. 3

Allegro

Allegretto vivace

Minuetto-Trio

Presto con fuoco

Intermission

SCHUMANN Papillons, op. 2

MILHAUD Two movements from SUITE POUR LE PIANO
Lent
Vif et clair

FRANCAIX Scherzo

TURINA Two movements from JARDINS D'ANDALOUSIE
La muse de Séville
Au jardins des capucins

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, March 23, 1950, at 1:05

STUDENT RECITAL

Couperin Le bavolet flottant
 Les petits moulins au vent
Rameau La poule
 Cynthia Fournier

Chopin Nocturne in B major, Op.62, no.1
 George Benois

Milhaud , Quatre romances sans paroles
Debussy Reflets dans l'eau
 Emil Ahnell

Franck Prelude
 Chorale
 Fugue
 Cynthia Bishop

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, MARCH 24, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

RAYMOND WOLANSKY

(*Collegiate, 1950*)

John Cunningham, *accompanist*



PROGRAM

- TORELLI To lo sai
FALCONIERI Vezzasette e care
MARCELLO Quella fiamma
VERDI Credo from OTHELLO
- STRAUSS Wie sollten wir Geheim sie halten
Die Nacht
Cäcilie
- GOLDMARK Blick empor zu jenen Räumen
from KONIGIN VON SABA

Intermission

- OFFENBACH Scintille, diamant
from LES CONTES D'OFFMANN
- DELLO JOIO There is a lady sweet and kind
STEVENS Ask me no more
SACCO Brother Will, Brother John
- TSCHAIKOWSKY Yelitsky's aria from QUEEN OF SPADES
GRETCHANINOFF The prisoners
MEDNIKOFF The hills of Gruzia
MOUSSORGSKY The flea

(Sung in Russian)

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MARCH 27, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

FAITH COAKLEY

(*Collegiate, 1950*)



PROGRAM

BACH Partita, No. V in G major

Préambule
Allemande
Courante
Sarabande
Tempo di minuetto
Passepied
Gigue

BEETHOVEN Sonata, op. 81a

Les adieux
L'absence
Le retour

SCHUMANN Fantasiestücke, op. 12

In the evening
Scaring
Why?
Whims
In the night
Fable
Dream visions
End of the song

Intermission

BRAHMS Intermezzi

op. 117, no. 2 in B flat minor
op. 118, no. 2 in A major
op. 119, no. 3 in C major

CHOPIN Three Etudes (posthumous)

DEBUSSY Suite Pour le Piano

Prélude
Sarabande
Toccata

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, MARCH 28, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BEETHOVEN Sonata, op. 81a

Les adieux

L'absence

La retour

Katherine Southworth

SCHUBERT Das Wandern

Rosamunde

HAYDN Mermaid song

H. H. A. BEACH . . The years at the spring

Irene Wasilewski

SCHUMANN Phantasie, op. 17

Durchaus fantastisch und leidenschaftlich
vorzutragen

Mässig. Durchaus energisch

Langsam getragen. Durchweg leise
zu halten

Milan Zirovich

POULENC Violon

Fleurs

La petite servante

C

Air vif

Jane MacInnes

Jean Hersey, *accompanist*

POULENC Sonata for trumpet, horn and trombone

Allegro moderato

Allegro

Rondeau

Rudolph Nashan, *trumpet*

Richard Mackey, *horn*

Millard Neiger, *trombone*

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, MARCH 29, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

ROBERT BARNES

(*Collegiate, 1950*)

Dolores Rodriguez, *accompanist*



PROGRAM

- HANDEL Si, tra i ceppi
 Silent worship
- HAYDN Il pensier sta negli oggetti
- LULLY Bois épais
- ARNE Preach not me your musty rules
-
- SCHUMANN Dein Angesicht
 Waldesgespräch
- SCHUBERT Die Krähe
 Aufenthalt
-
- RACHMANINOFF O thou billowy harvest field
- TSCHAIKOVSKY Aria from MAZEPPA

Intermission

- LORTZING Aria from DER WILDSCHÜTZ
- JENSEN Die Maulbronner Fuge
 from the cycle GAUDEAMUS
-
- CARPENTER Don't Ceäre
- FORSYTH The bell-man
- ALLEN Lay of solitude
- HUGHES The Spanish lady

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, MARCH 30, 1950, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

IRENE ALIDA DUBOIS

(*Collegiate, 1950*)



PROGRAM

BEETHOVEN Sonata in A major, op. 101

Allegretto, ma non troppo

Vivace alla marcia

Adagio, ma non troppo

Allegro

SCHUMANN Novellette, op. 21, no. 8

LISZT Vallée d'Obermann

Intermission

CHOPIN Five preludes :

F sharp minor, op. 28, no. 8

E major, op. 28, no. 9

C sharp minor, op. 28, no. 10

B major, op. 28, no. 11

G sharp minor, op. 28, no. 12

MENDELSSOHN Prelude in B minor, op. 104, no. 2

RACHMANINOFF Prelude in E flat major, op. 23, no. 6

DEBUSSY Four preludes:

Bruyères

Les tierces alternées

Ondine

General Lavine—eccentric

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, MARCH 31, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

SARAH LOMBARDI

(*Collegiate, 1950*)



PROGRAM

MOZART Variations on COME UN AGNELLO, (K. 460)

CHOPIN Sonata in B minor, op. 58

Allegro maestoso
Scherzo, molto vivace
Largo
Presto, ma non tanto

Intermission

BARTOK Sonatine

Bagpipes
Bear dance
Finale

WEINER Hungarian Peasant Songs

LISZT Valse oubliée
Spanish Rhapsody

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

MONDAY EVENING, APRIL 3, 1950

AT 8:15 O'CLOCK

ORGAN RECITAL

by

SHIRLEY COLLINS

(*Collegiate, 1950*)



PROGRAM

- COUPERIN Chaconne
PACHELBEL Chorale: Von Himmel Hoch
BACH Two Choral Preludes:
 In Dulci Jubilo
 Der Tag, der ist so freudenreich
BACH Prelude and Fugue in F minor
BRAHMS Two settings of:
 Herzlich thut mich verlangen
SCHUMANN Sketch in D flat
 Sketch in F minor

Intermission

- MAQUAIRE Allegro from Symphony I
DUPRÉ Two Antiphons:
 Magnificat
 I am black, but comely
WALTER HOWE Andante
JONGEN Toccata

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Tuesday afternoon, April 4, 1950, at 1:05

STUDENT RECITAL

Ravel Alborado del gracioso
George Benois

Hindemith Sonata for clarinet
Allegro moderato
Lively
Little rondo
Henry Pastic
Elizabeth Gill, accompanist

Fauré Sérénade Toscane
Bizet Aria from CARMEN:
Je dis que rien ne m'épouvante
Joyce Young
Joseph Lewis, accompanist

Frank Bridge Rosemary
Ibert The little white donkey
Charlotte Jackman

Peri Invocation of Orpheus
Duparc Phidylé
Marguerite Ellen Wood
Florence Dunn, accompanist

Chopin Ballade in G minor
Carmen Petrillo

Table of Contents

Page

Introduction

Chapter I

Chapter II

Chapter III

Chapter IV

Chapter V

Chapter VI

Chapter VII

Chapter VIII

Chapter IX

Chapter X

Chapter XI

Chapter XII

Chapter XIII

Chapter XIV

Chapter XV

Chapter XVI

Chapter XVII

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, APRIL 4, 1950

AT 8:15 O'CLOCK

PROGRAM OF OPERA SCENES

by

MEMBERS OF THE OPERA DEPARTMENT

conducted by

BORIS GOLDOVSKY, *of the Faculty*

- PUCCINI LA TOSCA
 Scene from Act I.
 Floria Tosca . . . Willabelle Underwood
 Mario Cavaradossi . . Jean Cox
- MOZART THE MAGIC FLUTE
 Scene from Finale Act II.
 Papagena . . . Maureen McNally
 Papageno . . . Sandy Anselmo
 1st Spirit . . . Joyce Young
 2nd Spirit . . . Muriel Halle
 3rd Spirit . . . Lillian Cordeiro
- HUMPERDINCK HANSEL AND GRETEL
 Opening scene, Act I.
 Gretel . . . Mary Seaver
 Hansel . . . Nancy Crewdson
- PUCCINI MADAMA BUTTERFLY
 Scene from Act II.
 Cio-cio-san . . . Margareta Backer
 Suzuki . . . Dolores Hanke
- BIZET CARMEN
 Quintette from Act II.
 Frasquita . . . Margareta Backer
 Mercedes . . . Mary Seaver
 Carmen . . . Malama Providakas
 Remendado . . . Frank Gay
 Dancairo . . . Albert Basso
- STRAUSS DER ROSENKAVALIER
 Trio from Act III.
 Sophie . . . Emmalina De Vita
 Die Feldmarschallin . . Willabelle Underwood
 Octavian . . . Dolores Hanke
- BIZET CARMEN
 Finale from Act IV.
 Carmen . . . Rosalind Elias
 Don Jose . . . Jean Cox
- MENOTTI THE TELEPHONE
 Lucy . . . Nora Riggs
 Ben . . . Raymond Wolansky

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, APRIL 5, 1950

AT 8:15 O'CLOCK

THIRD CONCERT CHAMBER MUSIC SERIES

BOSTON STRING QUARTET

ALFRED KRIPS, *violin*

JOSEPH DE PASQUALE, *viola*

SHELDON ROTENBERG, *violin*

ALFRED ZIGHERA, *violoncello*



PROGRAM

HAYDN Quartet in B flat major, op. 76, no. 4

Allegro con spirito

Adagio

Menuetto (allegro)

Finale (allegro ma non troppo)

CARL MCKINLEY Quartet in one movement

Fast and vigorous—moderate—very fast—
very broad and intense

MENDELSSOHN Quartet in E flat major, op. 12

Adagio non troppo

Canzonetta (allegretto)

Andante espressivo

Molto allegro e vivace

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, APRIL 6, 1950

AT 8:15 O'CLOCK

ENSEMBLE RECITAL

by

JANE RUBIN, *violin* (*Collegiate, 1950*)

WILLIAM SHISLER, *violin* (*Collegiate, 1950*)

ANASTASIOS TSICOU LIAS, *violin* (*Collegiate, 1950*)

assisted by

Marjorie Woods, *piano*

Virginia Cronkite, *piano*



PROGRAM

BEETHOVEN . . . Sonata in D major, op. 12, no. 1

Allegro con brio

Tema con variazioni—Andante con moto

Rondo—Allegro

Jane Rubin

Virginia Cronkite

BRAHMS . . . Sonata no. 1 in G major, op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

William Shisler

Marjorie Woods

FAURÉ Sonata in A major, op. 13

Allegro molto

Andante

Allegro vivace

Allegro quasi presto

Anastasios Tsicoulis

Marjorie Woods

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, APRIL 17, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

JANET WHEELER

(*Graduate student, 1950*)

assisted by

Samuel Walter, *piano*

Emil Kornsand, *viola and violin*



PROGRAM

HANDEL O Sleep, why dost thou leave me?
from SEMELE

BACH My heart ever faithful

GLUCK O toi, qui prolongeas mes jours
from IPHIGENIA IN TAURIS

HINDEMITH Geburt Mariä
from DAS MARIENLEBEN

SAMUEL WALTER . . . The shepherd speaks
E tenebris

LOEFFLER La cloche fêlée
Sérénade
Dansons la gigue

Intermission

HOLST Four songs for voice and violin, op. 35
Jesu sweet, now will I sing
My soul has nought but fire and ice
I sing of a maiden
My Leman is so true of love

BRAHMS In Waldeseinsamkeit
Der Gang zum Liebchen
Die Mainacht
Meine Liebe ist grün

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, APRIL 18, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

CYNTHIA BISHOP

(Graduate student, 1950)



PROGRAM

BACH English Suite, no. 3, in G minor

Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

FRANCK Prelude, Chorale, and Fugue

Intermission

CHOPIN Six Preludes from op. 28

No. 1, C major
No. 4, E minor
No. 8, F sharp minor
No. 10, C sharp minor
No. 23, F major
No. 18, F minor

VAN SLYCK Sonata (1949)
(First performance in Boston)

With energy
Variations
Percussively

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, April 20, 1950, at 1:05

STUDENT RECITAL

Bach Chromatic fantasy
Chopin Ballade in A-flat major
Anne Pretyman

Coquard Häi-luli
Mozart Alleluja
Mary Lou Hoar
Vera Bostrom, accompanist

Verdi Aria from RIGOLETTO:
La donna e mobile
Hageman Do not go, my love
Mozart Aria from DON GIOVANNI:
Il mio tesoro
Edward Munro
Winn Clark, accompanist

Liszt Gnomenreigen
Doris LeBlanc

Ibert Quartet for woodwind instruments
Allant
Assez vif et rythmé
Edith Kongshoj, flute
Albin Tamosuinas, flute
Henry Larsen, clarinet
Edward Kilkenny, bassoon

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, APRIL 20, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BEETHOVEN Sonata, op. 53
Allegro con brio
Introduzione : Adagio
Rondo—Allegretto—Moderato
Prestissimo

John Moriarty

ENESCO Legende
Kenneth Schermerhorn, *trumpet*
John Moriarty, *accompanist*

DEBUSSY Jardins sous la pluie

VILLA-LOBOS Choros no. 5

Margery Shrecengost

GRIFFES The white peacock

PROKOFIEFF Four Visions fugitives

Virginia Cronkite

CHOPIN Sonata in B flat minor

Florence Luippold

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

MONDAY EVENING, APRIL 24, 1950, AT 8:15 O'CLOCK

CONCERT

by

THE CARR ORGAN SOCIETY



PROGRAM

MESSIAEN First Symphonic Meditation
from "L'Ascension"
"The Majesty of Christ"

Florence Dunn, *organist*
Rudolph Nashan, *trumpet*

ANTHONY CIRELLA . . . "Victimae Paschali Laudes"
Edward Low

DOM BENOIT "Au Soir De L'Ascension du Seigneur"
Paul Lang

BACH Concerto for two pianos in C major
Allegro—Adagio—Allegro (Fuga)
Frances Myska
Berj Zamkochian

Intermission

DUPRÉ Finale from Resurrection Symphony
Jean Hersey

. Kristos Aneste (Traditional Greek)

. Ennal Baraya (Arabic Chant)

. En Jabraeel (Arabic Chant)

Singers from St. George's Syrian Orthodox Church,
Lawrence, Mass.

Conducted by Joseph R. Carroll, of Choir Training Class

. "Alleluia and Sequence from the
Proper for the Mass for Easter Day
(Gregorian Chant adapted to the
English text for use in Anglican
churches)

TITCOMB "Alleluia Pascha Nostrum"
(In the form of an improvisation
on the Gregorian Alleluia and
Sequence)

Rose Miscio

. Antiphon—Regina Caeli
(The simple tone, sung by
Chantresses:
Gregorian Chant)

AICHINGER Motet—Regina Caeli
(A sixteenth Century setting of the
same text, using the same
Gregorian Tone)

. The First Alleluia of Easter
(Gregorian Chant)

TITCOMB Anthem—Come Ye Faithful
(On the Themes from the First
Alleluia)

Conducted by Mr. Titcomb, *of the Faculty*
Assisted by Choir Training Classes of the
New England Conservatory, and by members of
St. John's Schola Cantorum
George Faxon, *of the Faculty, organist*
Berj Zamkochian, *pianist*

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

TUESDAY EVENING, APRIL 25, 1950

AT 8:15 O'CLOCK

CONCERT

presented by

ALPHA CHAPTER

PHI MU ALPHA SINFONIA FRATERNITY



PROGRAM

VIVALDI-BACH . . Concerto in D minor, for organ

Introduction—Grave—Fuga

Largo e spiccato

Presto

Francis Hinkel

MILHAUD Cinq poemes juifs

Chant d'amour

Chant de sion

Chant du laboureur

Chant de nourrice

Chant de forgeron

William Metcalf

Donald Emerson, *accompanist*

MOZART Quintet for horn, violin, two violas,
and violoncello

Allegro

Andante

Rondo

Zoltan Koi, *horn*

Ernest Tsicoulis, *violin*

Forrest Olson, *viola*

Gilbert Clarke, *viola*

Dan Rice, *violoncello*

Intermission

DEBUSSY En blanc et noir

(Three pieces for two pianos)

Avec emportement

Lento sombre

Scherzando

Ivan Waldbauer and Robert Dunn



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, *Conductor*

...

JORDAN HALL

APRIL THE TWENTY-SIXTH

1950

BOSTON, MASSACHUSETTS

This Concert is dedicated to the 25th Anniversary
of the National Association of Schools of Music.

CONCERT

by

THE CONSERVATORY ORCHESTRA

MALCOLM H. HOLMES, Conductor

Takouhi Chorbajian, *pianist*
Ma Si Hon, *violinist*

CONCERT SCHEDULE

Spring Concert by Conservatory Chorus, Lorna Cooke DeVaron,
conductor, April 27
Takouhi Chorbajian, pianist, Artist's Diploma Concert, April 28
Opera Workshop Performance, Boris Goldovsky, director,
May 12
Popular Music Concert, Avner Rakov, conductor, May 15
Conservatory Band Concert, George E. Moleux, conductor,
May 22

PROGRAM



ALBERT TEPPER Overtura Academica

BRAHMS First movement from the Concerto
in D major for violin and orchestra
Allegro non troppo

BEETHOVEN Concerto no. 4 in G major
for piano and orchestra
Allegro moderato
Andante con moto
Rondo: vivace

DVORAK Overture, OTHELLO

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Gottfried J. Wilfinger
Elaine I. Pinkerton
Donna E. Walsh
John Hawver
Howard Meyer
Delwyn Shaw
Wm. R. Shisler
Anastasios Tsicoulas
Serena Rubin
John Murray
Faye Friedman
Ming-Ming Tung
Rudolph Menga
Jane L. Landen

SECOND VIOLINS

Joseph Cordeiro
Jack Miller
David Heinke
Edith Kenyon
Midhart Serbagi, Jr.
Nectar Goorigian
Carolyn McColley
Chan Chung On
Thomas Siemiatkoski
James Allen
Wilma Hughes
Stephen Karageorge
Rosemarie Cipriano

VIOLAS

Gilbert Clarke
Cynthia Swift
Joseph E. Harris
Rita Ursillo
Henry Guarino
Robert Griffin
Daniel Antoun

VIOLONCELLOS

Hannah Sherman
Michael Laguta
Robert Gray
Dan Rice
Arlene Goldstein

CONTRABASSES

Henry E. Carrai
Albert Dalton
Raymond Rose
Michael C. Cardillo
Joseph Brennan

HARP

Mary Lou Taylor

FLUTES

Reginald Aitkins
John May
Donna Clanin
Harry Kruger

OBOES

Richard Blair
Rowena McWhorter
Richard Summers

CLARINETS

Diran Chertavian
Leland Munger
Roland Stycos
David E. Pickering
Eugene Lacritz

BASSOONS

Robert MacCoy
Edward T. Kilkenny

HORNS

Arthur Goldstein
Ralph Pottle, Jr.
Abby S. Mayer
Zoltan Koi
Harry L. Folmer
Richard Mackey
Kenneth Foster

TRUMPETS

Kenneth D. Schermerhorn
Bernard A. O'Donnell
Francis Mulligan
Gerald Goguen
Melvin Greenwood

TROMBONES

Millard S. Neiger
William Tesson
Lionel Casimiro
Richard Cormier

BASS TROMBONE

Henry Kulik
Pasquale Caia

PERCUSSION

Ray Hunkins
Joseph Dudgeon
Edward Bath
Everett Firth
Marian Chase



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

CONCERT

by

THE CONSERVATORY CHORUS

LORNA COOKE DE VARON, CONDUCTOR

...

JORDAN HALL

APRIL THE TWENTY-SEVENTH

1950

BOSTON, MASSACHUSETTS

CONCERT

by

THE CONSERVATORY CHORUS

LORNA COOKE DEVARON, Conductor

Robert Dunn }
Joseph Lewis } *piano* Everett Firth, *tympani*

Takouhi Chorbajian, pianist, Artist's Diploma Concert, April 28

Opera Workshop Performance, Boris Goldovsky, director,

May 12

Popular Music Concert, Avner Rakov, conductor, May 15

Conservatory Band Concert, George E. Moleux, conductor,

May 22

PROGRAM

J. S. BACH (1685-1750). . . CANTATA No. 50:

Nun ist das Heil, und die Kraft,
und das Reich und die Macht
unsers Gottes seines
Christus worden,
weil der verworfen ist,
der sie verklagete
Tag, und Nacht vor Gott.

NUN IST DAS HEIL UND DIE KRAFT
Now has the Hope and the Strength
and the Right and the Might
of our God and His Christ
been assured us,
for come to naught is he,
he who reviled us,
day and night to God.

JOHANNES BRAHMS (1833-1897) OPUS 104, FIVE PART SONGS

Nachtwache No. 1 (Nightwatch No. 1)

Soft tones of my heart awakened by love's tender spirit
journey forth to find another loving heart.
Should none open to you, the nightwind shall carry you back
sighing to my own.

Nachtwache No. 2 (Nightwatch No. 2)

The watchman's horn in the West calls, "Do they rest?", and a
horn from the East replies, "They rest".
Do you hear it, my heart? Put out the lamp confidently
and rest peacefully.

Letztes Glück (Last Happiness)

Leaves fall silently and sadly from the trees.
But the insatiable heart of man lives in dreams of spring, like a last
sun-ray resting on a wild rose; one last happiness, one last hope.

Verlorene Jugend (Lost Youth)

My youthful days have fled like a raging storm.
I lost them carelessly as one throws a pebble in the sea,
The pebble may be washed ashore, but youth never returns.

Im Herbst (In Autumn)

Autumn is somber, and with the falling leaves the heart
sinks in sadness.
Pale is the day, and a mist veils the sun and the heart.
Calm is the earth, and the birds silently travel south as to the grave.
Soon falls the night, and everything rests in oblivion.
As the sun sets, man divines the end of life, and his heart overflows.

THREE SIXTEENTH CENTURY CHANSONS

CLAUDE LE JEUNE (c. 1530-1600) FRANCINE, RÔZINE

Francine, so fair and white, of unequaled beauty.
 One may love dark hair without shunning the fair-haired,
 One may love the rose, queen of flowers, without shunning the
 royal lily,
 One may love seriousness without shunning gaiety,
 And one may love the silver pearl without shunning the back diamond.

JOSQUIN DES PRÉS (c. 1445-1521) PARFONS REGRETZ

O deep regrets and lamentable joys
 Come to me wherever I may go.
 Without any pretense hasten to give my heart the fatal blow
 So that it will drown in its flood of tears.

CLAUDE LE JEUNE REVECY VENIR DU PRINTANS

Here returns once more the Maytime.
 Playful love and lovely playtime.
 All the running streams of springtide,
 Seeking summer fields, grow limpid,
 And the ocean, gently rolling,
 Calm the angry storm of winter.
 Pretty ducklings plunge and flutter,
 Play and dive in deep green water.
 And the cranes, in turning homeward,
 Re-traverse the skies and vanish.
 Now the sun, serenely shining,
 Floods the land in warmth and brightness.
 From the clouds the silent shadows
 Swiftly pass and change and darken.
 All the meadows, woods and hillsides,
 With the aid of man, are fertile,
 And the fields uncover flowers.
 Love-born Eros, child of beauty,
 Yearly sows his flaming nature,
 With his magic warmth re-kindling
 All of life that lies the heavens,
 All of life that roams the meadows,
 All of life that swims the water.
 Even those who never knew him,
 Being lovers, melt with pleasure.
 Let us laugh, we too, and savor
 The diverting games of springtide.
 All the world, discarding reason,
 Greets with joy the happy season.

CLAUDE DEBUSSY (1862-1918) TROIS CHANSONS

MEZZO SOPRANO SOLO: Barbara Jo Curry

SOLO QUARTET: Julia Key, *soprano*
Nancy Smith, *contralto*
Richard Blanchard, *tenor*
Earl Proper, *bass*

- I. Dieu! qu'il fait bon regarder!
Lord! lovely hast thou made my dear;
A graceful, good, and winsome creature;
Perfect in mind, and form, and feature;
Her praise is sounded everywhere.
Could any tire of one so fair?
So rich endowed by grace and nature.
Over seas, far away, or near,
Ev'ry other maiden excelling,
She reigns a queen, homage compelling.
Happy I, dreaming but of her.
Lord! lovely hast thou made my dear!
- II. Quant j'ai ouy le tabourin
Whene'er the tambourine I hear
That sounds to call us all to may,
Snug lie I at the break of day,
From the pillow lift not my head;
T'is too soon for to leave my bed,
Liefer to slumberland away.
Men and maids; tokens for the fair;
Yet without smart hear I their lay
Though tokens get I none today;
But snug lie I from chilly air.
- III. Yver, vous n'estes qu'un villain
Cold winter! villain that thou art,
How sweet to see along my way
The tokens of April and May
Around me shown in ev'ry part;
To see the sombre woodland bow'rs
Burst into leaf at spring's gay call,
And the river banks, meadows, and all,
Put on their livery of flowers.
But thou, cold winter, mak'st us smart
With snowstorm, wind, hail, all the day.
Fain would I exile thee for aye.
So frankly say I unto thee:
Cold winter, villain that thou art!

THREE CONTEMPORARY AMERICAN PSALM SETTINGS

NORMAND LOCKWOOD (1906—). PSALM 123: THE GODLY PROFESS THEIR
CONFIDENCE IN GOD

Unto thee lift I up mine eyes,
O thou that dwellest in the heavens.
Behold, as the eyes of servants look unto the hand of their masters,
And as the eyes of a maiden unto the hand of her mistress;
So our eyes wait upon the Lord our God,
Until that he have mercy upon us.
Have mercy upon us, O Lord,
For we are exceedingly filled with contempt.
Our soul is exceedingly filled with the
scorning of those that are at ease,
And with the contempt of the proud.

VIRGIL THOMSON (1896—) MY SHEPHERD WILL SUPPLY MY NEED
(Paraphrase on 23rd Psalm)

My Shepherd will supply my need. Jehovah is his Name.
In pastures fresh he makes me feed beside the living stream.
He brings my wand'ring spirit back when I forsake his ways,
He leads me for his mercy's sake in paths of truth and grace.
When I walk through the shades of death, Thy presence is my stay.
One word of thy supporting breath drives all my fears away.
Thy hand, in sight of all my foes, doth still my table spread.
My cup with blessings overflows, Thine oil anoints my head.
The sure provisions of my God attend me all my days.
O may thy house be my abode and all my work be praise.
There would I find a settled rest, while others go and come.
No more a stranger or a guest, but like a child at home.

CHARLES IVES (1874—) SIXTY-SEVENTH PSALM

God be merciful unto us, and bless us;
And cause his face to shine upon us;
That thy way may be known upon earth,
Thy saving health among all nations.
Let the people praise thee, O God;
Let all the people praise thee.
O let the nations be glad and sing for joy;
For thou shalt judge the people righteously,
And govern the nations upon earth.
Let the people praise thee, O God;
Let all the people praise thee.
Then shall the earth yield her increase;
And God, even our own God, shall bless us,
God shall bless us;
And all the ends of the earth shall fear Him.

ZOLTÁN KODÁLY (1882—) TE DEUM

SOLO QUARTET: Willabelle Underwood, *soprano*
Rosalind Elias, *contralto*
John Patterson, *tenor*
William Metcalf, *bass*

This work was composed at the request of the mayor of Budapest for the 250th anniversary of the recapture of the city of Budapest from the Turks. It was first performed in Budapest in 1936.

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all angels cry aloud;
The heavens, and all the powers therein.
To thee, cherubin and seraphin continually do cry.
Holy holy holy, Lord God of Sabaoth.
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy church throughout all the world doth acknowledge thee.
The Father of an infinite majesty.
Thine honourable, true and only son.
Also the Holy Ghost, the comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting son of the Father.
When thou hadst overcome the sharpness of death,
Thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God,
In the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee help thy servants
Whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee,
And we worship thy name ever, world without end.
Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us,
As our trust is in thee.
O Lord, in Thee have I trusted;
Let me never be confounded.

CHORUS REPRESENTATIVES

Jeannette Sarazin, *sopranos*

Florence Dunn, *mezzo-sopranos*

Nancy Garfield, *altos*

Robert LeGore, *tenors*

William Metcalf, *baritones*

Earl Proper, *basses*

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, APRIL 28, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

TAKOUHI CHORBAJIAN

(*Artist's Diploma, 1950*)



PROGRAM

HAYDN Sonata in E minor

Presto
Adagio
Molto vivace

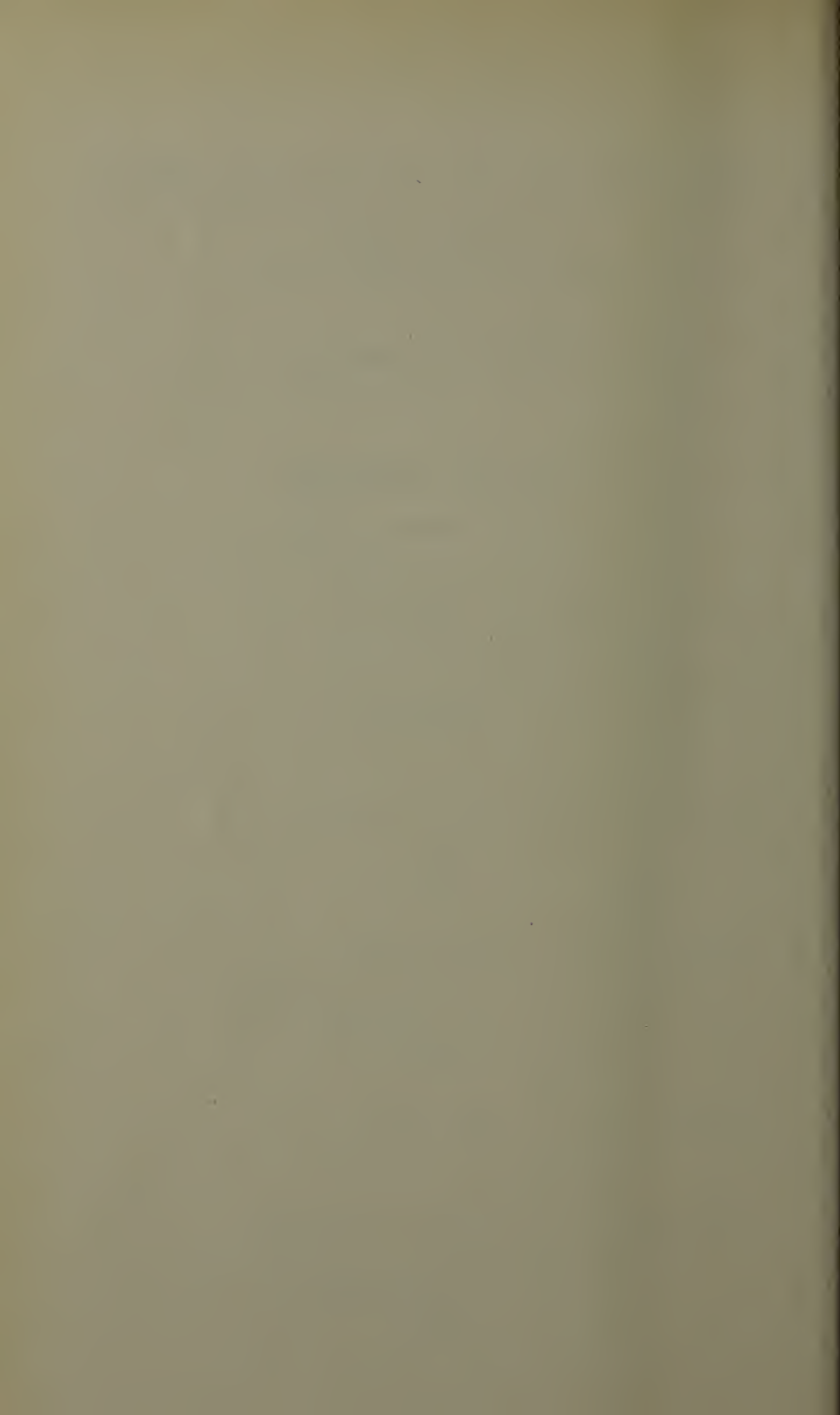
DEBUSSY Three Preludes

Le terrasse des audiences du
clair de lune
Canope
Ondine

BARTOK Suite, op. 14

BEETHOVEN Sonata in C minor, op. 111

Maestoso: Allegro con brio ed
appassionato
Arietta



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY AFTERNOON, MAY 1, 1950

AT 5:00 O'CLOCK

SPRING CONCERT

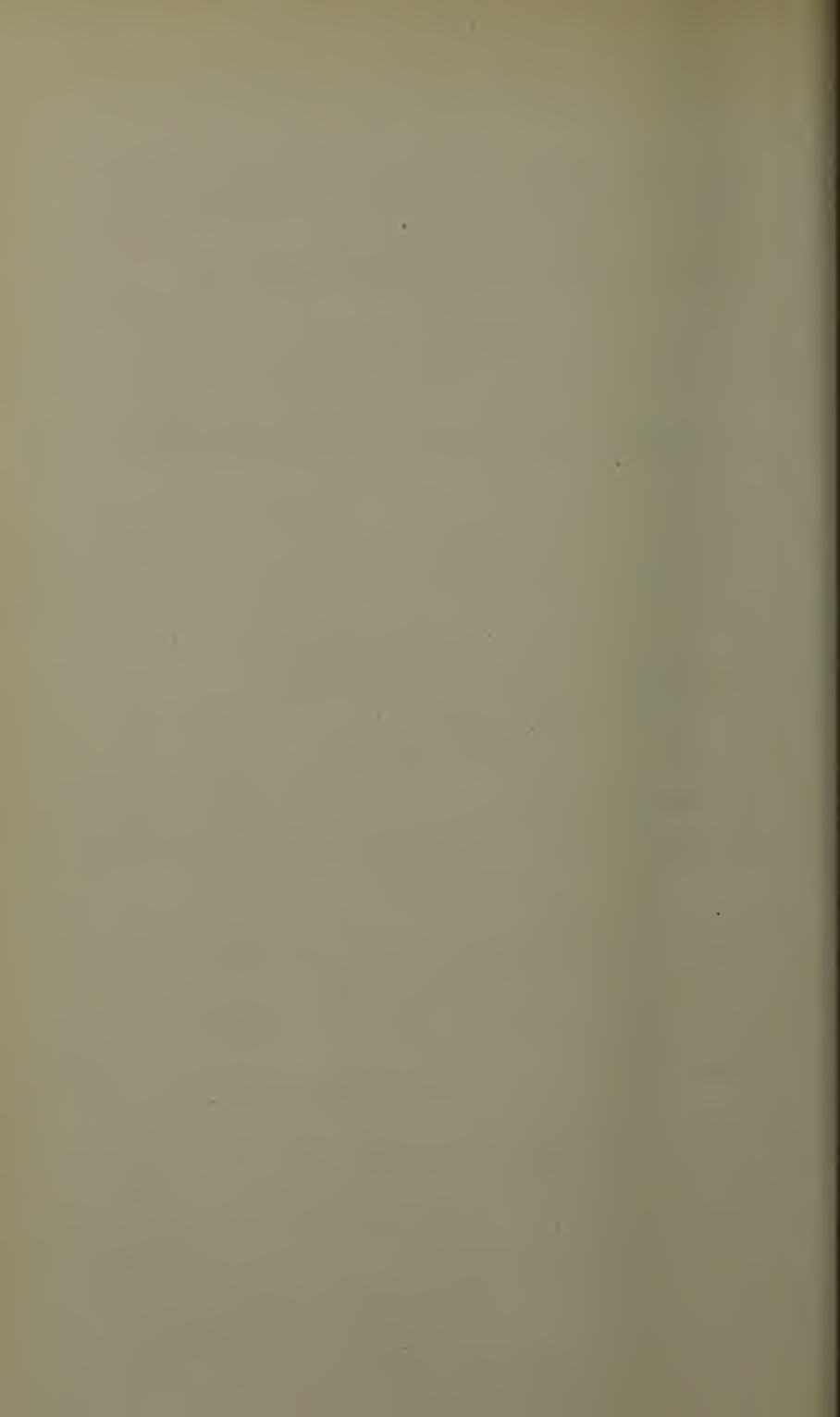
by

BETA CHAPTER OF MU PHI EPSILON SORORITY



PROGRAM

- SCHUBERT Frühlingsglaube
Lied der Mignon
- KENTUCKY MOUNTAIN SONG . An inconstant lover
Lucy Belle White
Jean Hersey, *accompanist*
- BRAHMS Intermezzo in A minor,
op. 76, no. 7
- DEBUSSY La plus que lente
Jennie Lee Bradford
- COPLAND Vitebsk (Study on a Jewish theme)
Elaine Pinkerton, *violin*
Corinne Haller, *violoncello*
Jean Hersey, *piano*
- PUCCINI Tutti i fior
from MADAMA BUTTERFLY
Judy Key
Josephine Annunziata
Virginia Cronkite, *accompanist*
- BLOCH Baal Shem (Three pictures of
Chassidic life)
Vidui (Contrition)
Nigun (Improvisation)
Simchas Torah (Rejoicing)
Donna Walsh, *violin*
Jean Hersey, *piano*



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MAY 1, 1950

AT 8:15 O'CLOCK

SPRING CONCERT

presented by

ALPHA CHAPTER, KAPPA GAMMA PSI FRATERNITY



PROGRAM

MOZART . . . The Village Musician (A Musical Joke) K. 522

Allegro

Menuetto; Maestoso

Adagio Cantabile

Presto

Donna Walsh, *violin*

Ernest Tsicoulas, *violin*

John Charland, *viola*

Corinne Hall, *violoncello*

Abbey Mayer, *horn*

Arthur Goldstein, *horn*

BERG . . . Excerpts from WOZZECK

Willabelle Underwood

Joseph Lewis } *accompanists*
John Moriarty }

Intermission

BRAHMS . . . Sonata in A major for violin and piano, op. 100

Allegro amabile

Andante tranquillo—vivace

Allegretto grazioso

Bernard Muller, *violin*

John Moriarty, *piano*

STRAVINSKY . The Story of a Soldier (L'Histoire du Soldat)

Soldier's March

Three Dances: Tango, Walz, Ragtime

Music from Scene

I Little Chorale

Royal March

Dance of the Devil

Music from Scene II

Grand Chorale

Little Concert

Triumphal March of the Devil

Leland Munger, *clarinet*

Millard Neiger, *trombone*

Theodore Brewster, *bassoon*

Everett Firth, *percussion*

Kenneth Schermerhorn, *trumpet*

Bernard Muller, *violin*

Henry Carai *contrabass*

Roger Voisin, *of the Faculty*, conductor

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 3, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

ARA CHARLES ADRIAN

(*Collegiate, 1950*)

Joseph Lewis, *accompanist*

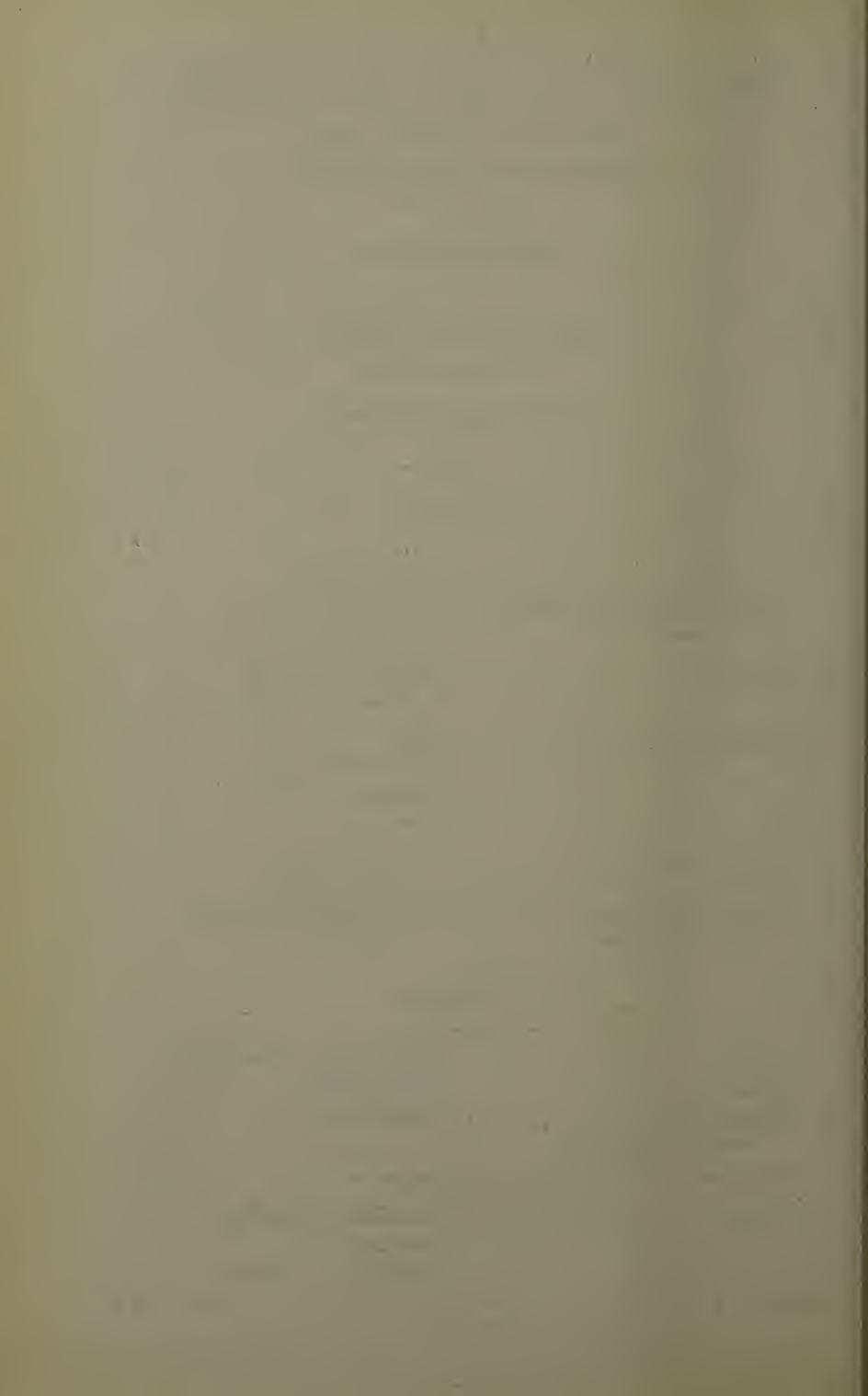


PROGRAM

CALDARA	Alma del core
15TH CENTURY FRENCH SONG	L'amour de moi
MONTEVERDI	Tu se' morta from ORFEO
HANDEL	Defend her heaven from THEODORA
SCHUBERT	Halt Der greise Kopf Geheimes Der Atlas
TSCHAIKOVSKY	O, Maria, Maria from MAZEPPA
RIMSKY-KORSAKOV (sung in Russian)	Song of the Viking Guest from SADKO

Intermission

HAHN	Trois jours de Vendange
FRANCK	La procession
MELIKIAN (sung in Armenian)	The red rose
POULENC	Air romantique
GRIEG	Woodland wandering Autumn song Thanks for thy hand



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, May 4, 1950, at 1:05

STUDENT RECITAL

Scarlatti Sento nel core

Mozart Aria from LE NOZZE DI FIGARO:

Deh vieni non tardar

Bernice Blanchette

Betty Burbank, accompanist

Schumann Sonata in F-sharp minor

Introduction - Allegro vivace

Mara Eferts

Bizet Aria from CARMEN:

Je dis que rien ne m'épouvante

Benjamin Britten . . Quand j'étais chez mon père

Priscilla Farrant

Joseph Lewis, accompanist

Glinka-Balakirev . . The lark

Olga Antonuk

Villa-Lobos Choros, No.5

Robert Wright

Puccini Aria from LA TOSCA:

Vissi d'arte

Patricia Rodgers

Joseph Lewis, accompanist

Chopin Scherzo in B-flat minor, Op.31

Donald Emerson

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MAY 8, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

GENE COX

(*Graduate student, 1950*)

Joseph Lewis, *accompanist*



PROGRAM

- HANDEL Silent worship
- PURCELL If music be the food of love
There's not a swain of the plain
Man is for woman made
- SCHUBERT Das Wandern
Frühlingstraum
Die Post
Schäfers Klagelied
Rastlose Liebe
- PUCCINI Nessun dorma
Aria from the opera TURANDOT
-
- BIZET Après l'hiver
- FAURÉ Lydia
- DEBUSSY Mandoline
- MORET La lettre
- DUPARC Le manoir de Rosemonde
- VAUGHN WILLIAMS . Orpheus with his lute
- HEAD A piper
- ERNEST LUBIN . . . The carnal and the crane
- FRANK BRIDGE . . . Love went a-riding

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

TUESDAY EVENING, MAY 9, 1950

AT 5:00 O'CLOCK

SONG RECITAL

by

CHARLES HENDERSON

(*Collegiate, 1950*)

John Cunningham,, *accompanist*



PROGRAM

- HANDEL Affanni del pensier
BUONONCINI L'esperto nocchiero
CESTI Intorno all 'idol mio
HANDEL Nasce al bosco
THOMAS Air du tambour from LE CAID
- DUPARC L'invitation au voyage
PALADILHE J'ai dit aux etoiles
HAHN D'une prison
WIDOR Contemplation

Intermission

- WOLF Bedeckt mich mit Blumen
SCHUBERT Du bist die Ruh
LORTZING Aria from DER WILDSCHÜTZ
- LOEWE Edward
BORODINE The fair garden
BRIDGE E'en as a lovely flower
HAGEMAN Miranda

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL
TUESDAY EVENING, MAY 9, 1950, AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF MARIA HOOVER ELSBERG, *of the Faculty*

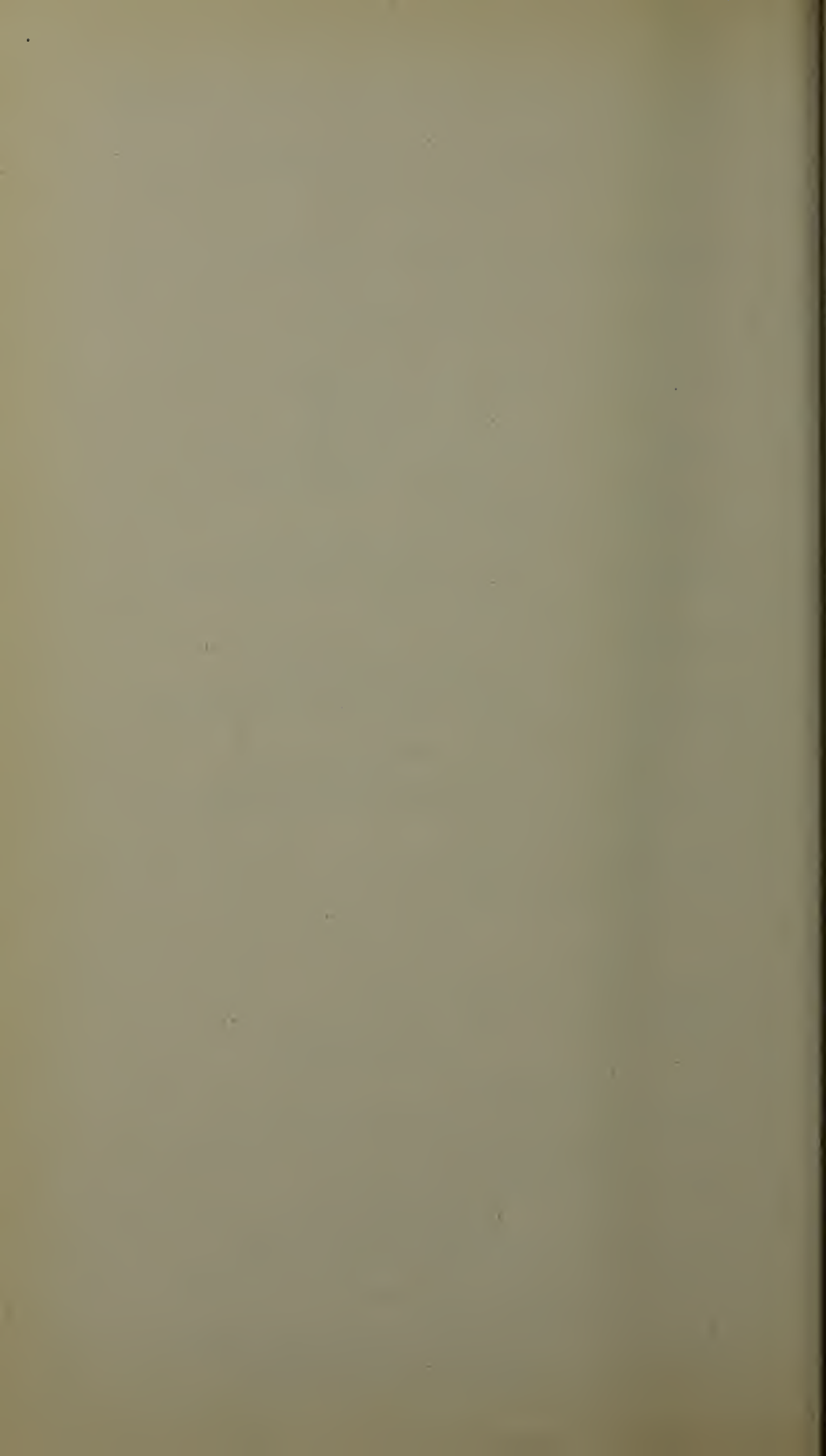
Felix Wolfes, *accompanist*

PROGRAM

- WINTER WATTS . . . From VIGNETTES OF ITALY :
Ponte vecchio, Florence
From a Roman hill
- REGER Covered with roses (Ich habe mein
Kindlein in Schlaf gewiegt)
- PROKOFIEFF . . . The little pigs
Jane MacInnes
- FINZI Fear no more the heat o' the sun
- HANDEL Aria from JOSHUA: Heroes when with
glory burning
Jane Bradshaw
- SCHUMANN . . . Im Rhein, im heiligen Strome
Ich hab' im Traum geweinet
- GOUNOD Vulcan's Song from PHILÉMON ET BAUCIS
Roy Garber
- OFFENBACH . . . Aria of Antonia from
LES CONTES D'HOFFMANN
- PUCCINI Aria of Lauretta from GIANNI SCHICCHI
Irene MacLeod
- BEETHOVEN . . . Adelaide
- CIMARA Stornellata Marinara
Joseph Kling

Intermission

- HANDEL Aria from PTOLEMY
- BRITTEN The Sally Gardens
- BORODIN Aria of Igor from PRINCE IGOR
(Sung in Russian)
John Bezubka
- D'ALBERT Nuri's Song from TIEFLAND
- WEBER Ännchen's Aria from DER FREISCHÜTZ
Maureen McNalley
- WEILL The lonesome dove from
DOWN IN THE VALLEY
- VERDI Aria of Philip from DON CARLOS
Lawrence Cartier
- BRUCH Scene of Andromache from ACHILLEUS
Marjorie Brinkley
- MOZART Duet from THE MARRIAGE OF FIGARO
- MENOTTI Last scene from THE TELEPHONE
Maureen McNalley and Sandy Anselmo



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, MAY 10, 1950

AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Sonata no. 1 in B minor

Adagio

Allegro

Andante

Allegro

Jane Rubin, *violin*

John Moriarty, *piano*

SCHUBERT . . . Auf dem Strome for soprano, horn, and piano

Anne English, *soprano*

Abby Mayer, *horn*

John Moriarty, *piano*

JEAN CARTAN . . . Sonatine for flute and clarinet

Pastorale

Berceuse

Rondeau

William Grass, *flute*

Leland Munger, *clarinet*

DEBUSSY . . . Soirée dans grenade

Étude pour les degrés chromatiques

Prélude from POUR LE PIANO

Alfred Lague

POULENC . . . Le front comme un drapeau perdu

MOZART . . . Recitative and aria from LE NOZZE DI FIGARO

Priscilla Farrant

Joseph Cunningham, *accompanist*

BEETHOVEN . . . Sextet for two horns and strings

Allegro con brio

Adagio

Rondo

Arthur Goldstein, *horn*

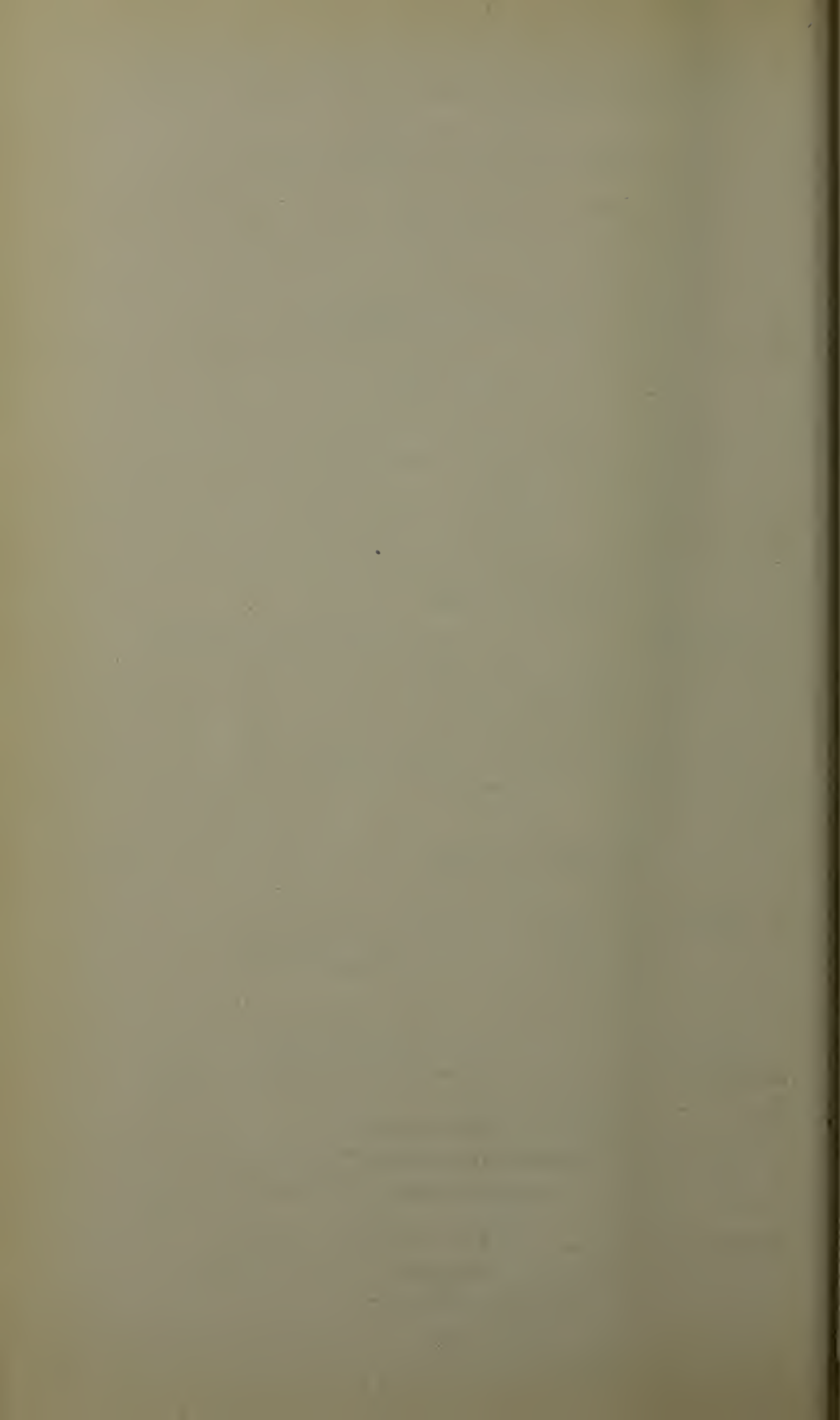
Richard Mackey, *horn*

Bernard Muller, *violin*

Donna Walsh, *violin*

Ernest Tsicoulias, *viola*

Corinne Haller, *violoncello*



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, May 11, 1950, at 1:05

STUDENT RECITAL

Bach Concerto in D minor for two violins
Adagio
Armenta Adams
Elwyn Adams
Estelle Adams, accompanist

Handel Care selve
arr. Weckerlin . . . Fingo per mio diletto
Barbara Wallace
Vera Bostrum, accompanist

Haydn Recitative and aria from
THE CREATION: With verdure clad
Joan Shurrocks
Joseph Lewis, accompanist

Beethoven Sonata in G major, Op. 14
Allegro
Eleanor Zimmerman

Carissimi Vittoria mio core
Verdi Il lacerato spirito
 from SIMON BOCCANEGRA
 Louis G. Davis
 Richard Foster, accompanist

Mozart Un moto di gioia
Fauré Lydia
Debussy Mandoline
Olive Taccetta
Florence Dunn, accompanist

Brahms Two ballades, Op.10
Rhapsody, Op.119, no.4
Cynthia Fournier



NEW ENGLAND
CONSERVATORY OF MUSIC

HARRISON KELLER, DIRECTOR

...

L'INCORONAZIONE DI POPPEA

by

CLAUDIO MONTEVERDI

UNDER THE DIRECTION OF

BORIS GOLDOVSKY

...

JORDAN HALL

MAY THE TWELFTH

1950

BOSTON, MASSACHUSETTS

THE COKONATION OF POPPEA

Music by

CLAUDIO MONTEVERDI (1567-1643)

Text by

GIOVANNI BUSANELLO

Libretto Revised by

BORIS GOLDOVSKY AND SARAH CALDWELL

Instrumental Realization

HAROLD BLUMENFELD

Staged by

BORIS GOLDOVSKY AND SARAH CALDWELL

Conducted from the Harpsichord

by BORIS GOLDOVSKY

Cast in Order of Appearance

OTTONE, Roman Statesman, betrothed to Poppea RAYMOND WOLANSKY

TWO SOLDIERS, Bodyguards to Nero . . JOSEPH KLING
JOHN PATTERSON

NERO, Emperor of Rome . . . GENE COX

POPPEA, Noblewoman in love with Nero . . ROSALIND ELIAS

DRUSILLA, Young woman in love with Ottone . . EDNA MAYER

OCTAVIA, Empress and wife of Nero . WILLABELLE UNDERWOOD

VALLETTO, Her Page . . . EMMALINA DEVITA

SENECA, Aged Stoic Philosopher, advisor to Nero. IRVIN NORDQUIST

DAMIGELLA, Maid servant of Poppea, in love with Valletto NORA RIGGS

ARNALTA, Poppea's Nurse . . . DOLORES HANKE

LIBERTO, Roman Official . . . CHARLES HENDERSON

DISCIPLES AND SERVANTS OF SENECA: ANNE KEANE, DOROTHY STANONES,
JOHN PATTERSON, SANDY ANSELMO, ERNEST EAMES, MARVIN SNOW

PETRONIO } . . . JOHN PATTERSON

LUCANO } Young Roman Noblemen . . WILLIAM METCALF

TIGELLINO } ALBERT BASSO

LICTOR ROBERT GRIFFIN

HIGH PRIEST ARA CHARLES ADRIAN

PRIESTESSES OF THE TEMPLE: FRANCES LEAHY, MURIEL HALLE, AND

MALAMA PROVIDAKUS

PRIESTESSES OF JUNE: MARGARET BACKER, HELEN LEWIS

GUARDIANS OF THE ALTAR: LILLIAN CORDIERO, JOYCE YOUNG, MARY
SEAYER, AND MAUREEN McNALLY

VESTAL VIRGINS: MARY SOHOVICH, ANNE KEANE, DOROTHY STANONES,

DIANA FORTES, SALLY MACAUSLAN, EUNICE SOULE

CHIEF MAGISTRATE: EDWARD ZAMBARA

CONSULS AND TRIBUNES: JOSEPH KLING, ERNEST EAMES, SANDY
ANSELMO, MARVIN SNOW, WILLIAM METCALF, JOHN PATTERSON,
ALBERT BASSO AND ALBERT NORCIA

ASSISTING ARTIST: SUZANNE BLOCH

The Action takes place in Rome during the year 50 AD.

Act I

- Scene I. Courtyard of Poppea's Villa
- Scene II. Room in the Palace of Nero
- Scene III. Room in Poppea's Villa

Act II

- Scene I. Seneca's Courtyard
- Scene II. Another Room in Nero's Palace
- Scene III. Poppea's Garden

Act III

- Scene I. A Room in Nero's Palace
- Scene II. Throne Room of the Palace

STAFF

Costume Supervisor: Leo Van Witsen
Scenic Consultant: Barbara Lawthers
Coordinating Assistant: Nathaniel Merrill
Make-Up by Associated Make-Up Artists
Singers Prepared by Harold Blumenfeld
Scenery executed under the direction of Barbara Lawthers
by Raymond Wolansky, Nathaniel Merrill, Barbara Curry

Stage Foreman: Hector MacNeil
Stageman: Clarence Etta
" James Sican
" J. Cabino
Electrician: Walter Howland

The Opera Workshop wishes to acknowledge with grateful thanks the help and co-operation of Miss Edith Bosler, of the Boston Symphony Orchestra, and the Administrative Staff of the New England Conservatory.

PLOT

The story of the *Coronation of Poppea* deals with the efforts of Nero, Emperor of Rome, to divorce his wife Octavia, that he may make Poppea Sabina his empress. As his only claim to the throne is through his marriage to Octavia, he is in reality powerless to do as he desires. Octavia, torn with jealousy and hatred, secretly orders that Poppea be killed. The murder attempt is unsuccessful, and Octavia's guilt is discovered. This provides Nero with the long sought for excuse to banish Octavia, and Poppea is crowned Empress of Rome.

The *Coronation of Poppea* is the third and final of Monteverdi's surviving operas. This work was long believed lost, but was rediscovered in Venice in 1888. Its first performances took place in 1642 at the Teatro Grimani in Venice. By this time Venetian opera was already being run on a commercial basis. The size of the orchestra and chorus was limited, since most of the gate receipts went to virtuoso singers. The Venice manuscript reflects these conditions, for it contains almost no choral music and calls for only a small body of strings for the execution of the ritornelli and sinfonie.

Another and later manuscript of the opera was recently discovered in Naples. It is very similar to the earlier score, but contains considerable additional music and was designed for more elaborate production.

Modern restitution and performance of this opera present serious difficulties. In both versions of the score, only a bass line is set down to serve as the accompaniment of the vocal line, and this bass line is only rarely figured. It was then the practice for continuo instruments such as harpsichords, bass lutes and theorboes to fill in harmonies automatically from the bass in accordance with the then prevailing harmonic style. Instruments such as the viola da gamba were also used to sustain harmonies and improvise embellishments.

The present restoration of the work makes use of the music of both manuscripts of the opera; and an attempt has been made to present this music in a form as faithful as possible to the style of the composer and to the performance practices of his time.

H. B.

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

MONDAY EVENING, MAY 15, 1950, AT 5:00 O'CLOCK

CONCERT

by

THE COMMUTERS' CLUB



PROGRAM

MOZART Trio in E flat major, op. 14, no. 2

John Cantrell, *clarinet*
Ernest Tsicoulias, *viola*
Thomas V. Bucci, *piano*

PUCCINI O mio babbino caro
from GIANNI SCHICCHI

TAYLOR Bless this house
Betty Wood
Ann Depardo, *accompanist*

TSCHAIKOWSKY . . . Excerpts from ROMEO AND JULIET
Norman Magnan, *trombone*
Thomas V. Bucci, *piano*

RAVEL Sonatine minuet

SCHUMANN Novellette, op. 21, no. 7
Jacqueline Marois

CHOPIN Etude in E major, op. 10, no. 3

DEBUSSY Prelude from POUR LE PIANO
Priscilla Caswell

FAURÉ Automne

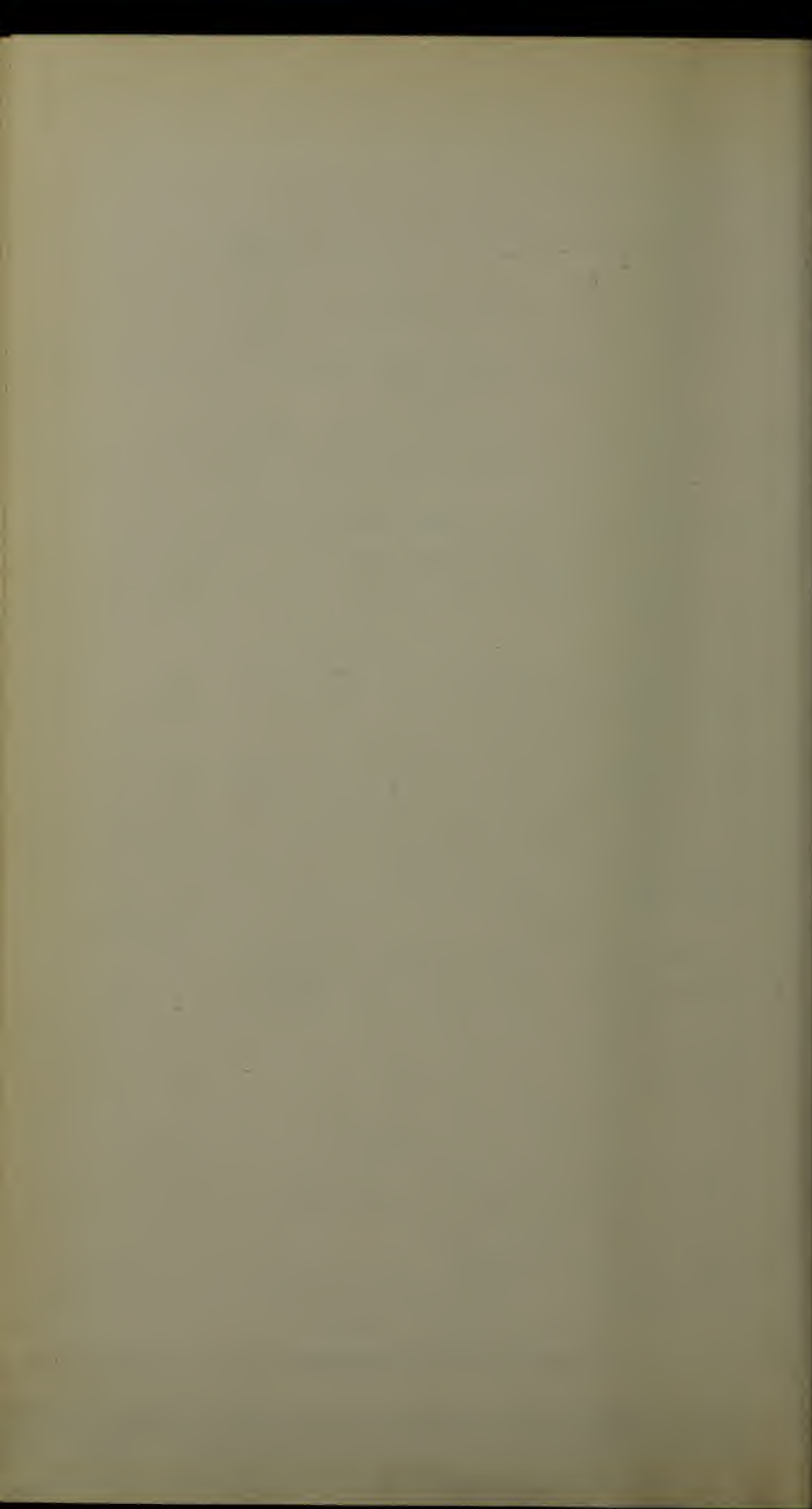
SCHUMANN Waldesgespräch
Robert Barnes
Ann Depardo, *accompanist*

TOCH The Juggler

CHOPIN Nocturne in C sharp minor
Thomas V. Bucci

LISZT Nightfall

IRVING BERLIN . . Give me your tired, your poor
Chorus
Horace E. Magnan, *conductor*
Thomas V. Bucci, *accompanist*



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

MONDAY EVENING, MAY 15, 1950

AT 8:15 O'CLOCK

PERFORMANCE

by

THE POPULAR MUSIC DEPARTMENT

G. WRIGHT BRIGGS, *Supervisor*

AVNER RAKOV, *Orchestral Conductor*

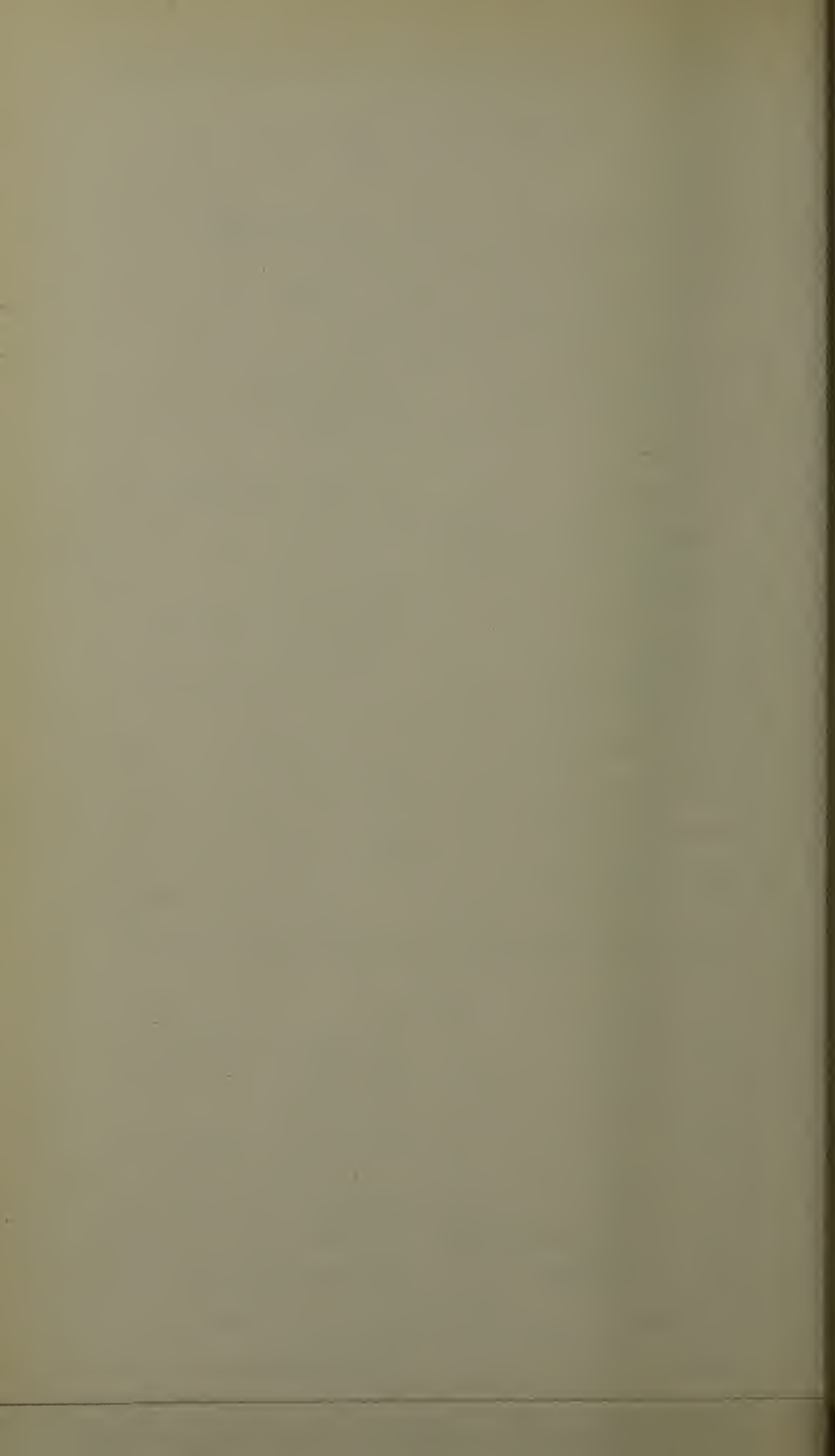
DAVID HICKS, *Choral Director*

Script by RAY DOREY, *of the Faculty*

- Just One of Those Things Porter-Carmody
Orchestra and Chorus
- My Waltz Carroll Spear
Orchestra
- Enjoy Yourself Magidson-Sigman-Hicks
Rhythm Singers
- Out in Left Field Ernest Susser
Orchestra
- Wilhelmina Myrow-Gordon
Haynie Robertson
- Adios Madriguera-Seldomridge
- My Shawl Cugat-Steele
Orchestra
- Dancing in the Dark Schwartz-Dietz-Szczypien
Betty Fitton
- Vernon Duke Medley Duke-Whitman
Orchestra
- The C-Lazy-U Blaisdell Wight
Cowboy Trio
- September in the Rain Warren-Szczypien
Boston Boppers
- They can't take that away from me Gershwin-Seldomridge
Orchestra
- A Rainy Day on Beacon Hill . . Francis W. Hatch-Carmody
Susan Hight
-

Intermission

- Sunshine Styne-Robin-Charbonneau
Orchestra and Chorus
- Blue Moon Rodgers-Susser
Orchestra
- Shine Brown-Dabney-Parisi
Pat Daley
- Body and Soul Green-Walter-Waterstreet
Dick Shore, *pianist*
- What is this thing called love . . Porter-Szczypien
Estelle Feldman
- Waltz in Swingtime Kern-Steele
Orchestra
- Temptation Brown-Freed-Parisi
Frank De Palo
- Lover Rodgers-Gilmore
- Cherokee Noble-Barone
Gilmore Combo
- My Best to You Jones-Spear
Betty Woods and Don Garrity
- I want a Girl Dillon-von Tilzer-Hicks
Rhythm Singers
- South Pacific Medley Rodgers-Hammerstein-
Zender
Orchestra and Chorus



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, MAY 16, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

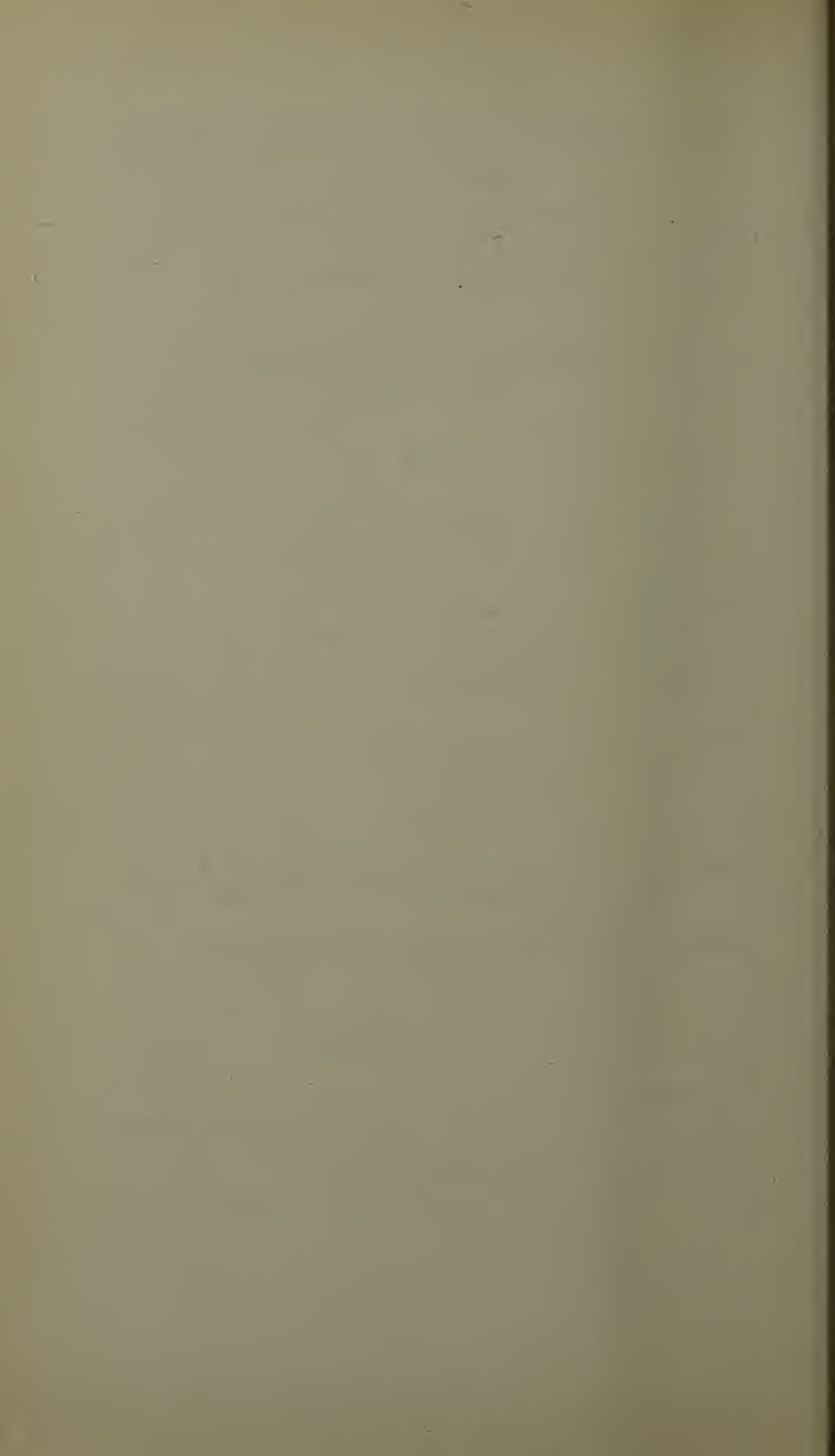
CYNTHIA BROWN FOURNIER

(*Collegiate, 1950*)



PROGRAM

- COUPERIN Le bavolet flottant
Les petits moulins au vent
- RAMEAU La poule
Le tambourin
- MOZART Sonata in D major, K. 576
Allegro
Adagio
Allegretto
- BRAHMS Two ballades: op. 10, nos. 1 and 2
Rhapsody in E flat, op. 114, no. 4
- CHOPIN Impromptu in F sharp major, op. 36
Three mazurkas:
C sharp minor, op. 30, no. 4
E minor, op. 41, no. 2
A flat major, op. 59, no. 2
- PROKOFIEFF Marche
from THE LOVE FOR THREE ORANGES
- GRANADOS Quejas ó La maja y el ruiseñor
- RHÉNÉ-BATON Les fileuses de Carantec
from the suite EN BRETAGNE



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

WEDNESDAY EVENING, MAY 17, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF ALICE GIROUARD, *of the Faculty*



PROGRAM

BIZET Vieille chanson

PUCCINI O mio babbino caro
from GIANNI SCHICCHI
Helen McCaffrey

SCARLATTI Gia il sole dal gange

CAMPBELL-TIPTON . . Hymn to the night
Mary Lou Burns

CALDARA Alma del core

DICKSON Thanks be to God
Stephen Black

SCHUBERT Wohin

MAHLER Rhine legend
Marion Olore

COENEN Lovely spring

CURRAN Life
Stella Smart

SCHUMANN Widmung

MASCAGNI Voi lo sapete from
CAVALLERIA RUSTICANA
Anne Di Vittorio

DONAUDY O del mio amato ben

CHADWICK O love stay by and sing
Walter Polucha

LEO Se mai senti

WATTS . . . Joy
Therese Sheehan

BEETHOVEN Neue Lieben—neues Leben

GOUNOD Plus grand dans son obscurité
from LA REINE DE SABA
Mary Falconer

DONIZETTI Spirito gentil from LA FAVORITA

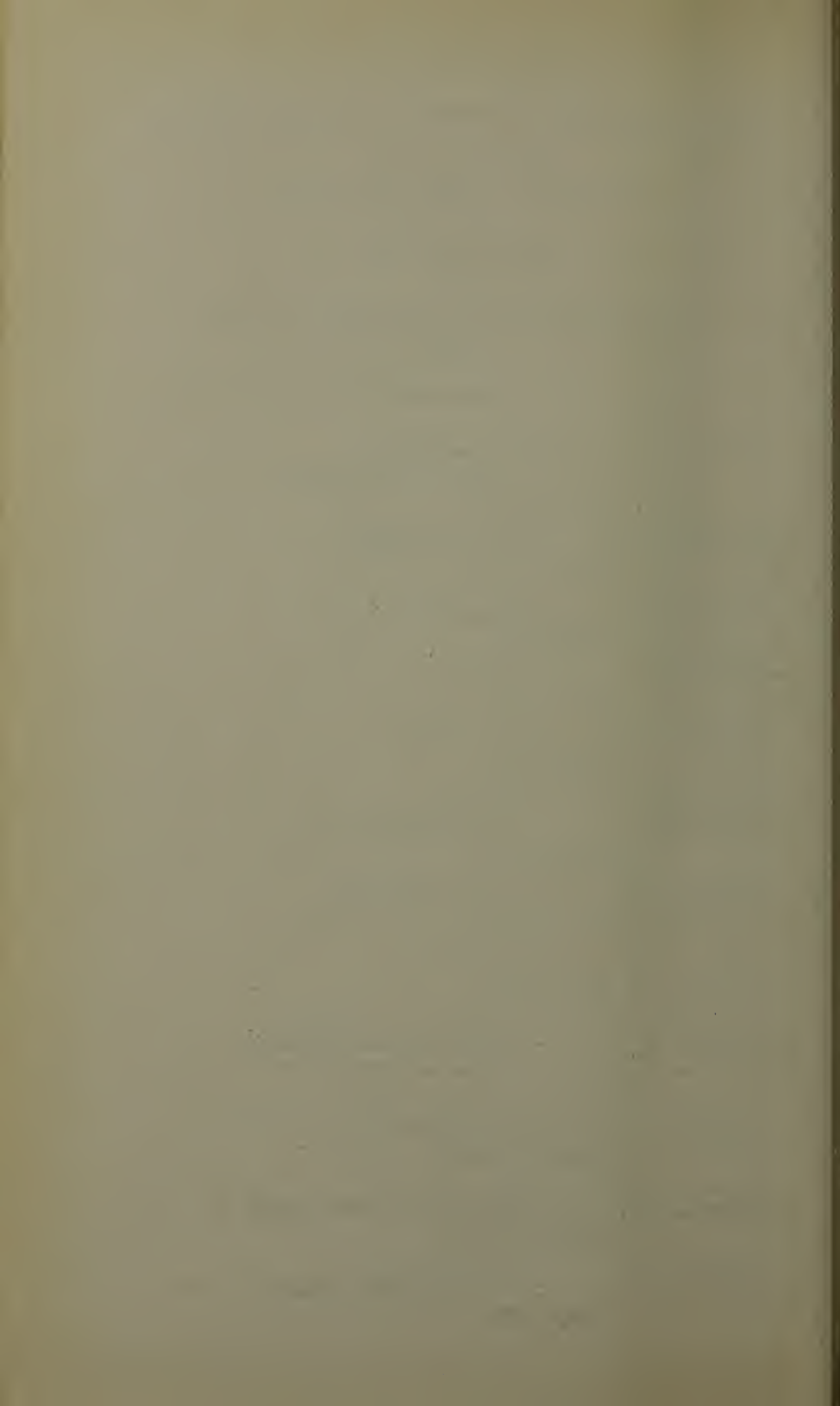
STEWART Give me your hand
LeRoy Van Patten

GRIEG With a water lily

MENDELSSOHN . . . Hear year Israel from ELIJAH
Barbara Waterman

AYLWARD Beloved it is morn

ROSSINI La calunnia from
IL BARBIERE DI SIVIGLIA
Joseph Quinn



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Thursday afternoon, May 18, 1950, at 1:05

STUDENT RECITAL

- Handel Sonata no.4 in G major, for violin
Adagio
Allegro
Larghetto
Allegro
Armenta Adams
Elwyn Adams, accompanist
- Pergolesi Se tu m'ami
- Haydn My mother bids me bind my hair
Lillian Zango
Helen Neiger, accompanist
- Secchi Love me or not
- Mendelssohn Lord God of Abraham, from ELIJAH
Frederick Litzkow
Doris Winn Clark, accompanist
- Mendelssohn Rondo capriccioso
Elwyn Adams
- Massenet Adieu notre petite table
- Kennedy-Fraser . . An Eriskay love lilt
Pauline Burgess
Doris Winn Clark, accompanist
- Lalo Vainement, ma bien-aimée
- Bizet La fleur que tu m'avais jetée
from CARMEN
Harold Friedman
Joseph Lewis, accompanist
- Debussy La soirée dans Granade
Marion Davis
- Debussy Toccata from POUR LE PIANO
Anna Fiore

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, MAY 18, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF ERNST POSSONY, *of the Faculty*

Margaret Marshall, *accompanist*



PROGRAM

HAYDN Aria from THE CREATION

Arthur McCafferty

SCHUBERT . . . Nacht und Traeume from MIGNON

Hela Eber

WOLF Nun wandre Maria
Verschwiegene Liebe
Anakreon's Grab

Doris Carlson

WAGNER . . . Im Treibhaus
Schmerzen

Eleanor McCafferty

WAGNER . . . The three Rhine-nymphs from

DIE GOETTERDAEMMERUNG

June Linzenbold, Eleanor McCafferty, Janis McCourt

WAGNER . . . Quintet from DIE MEISTERSINGER

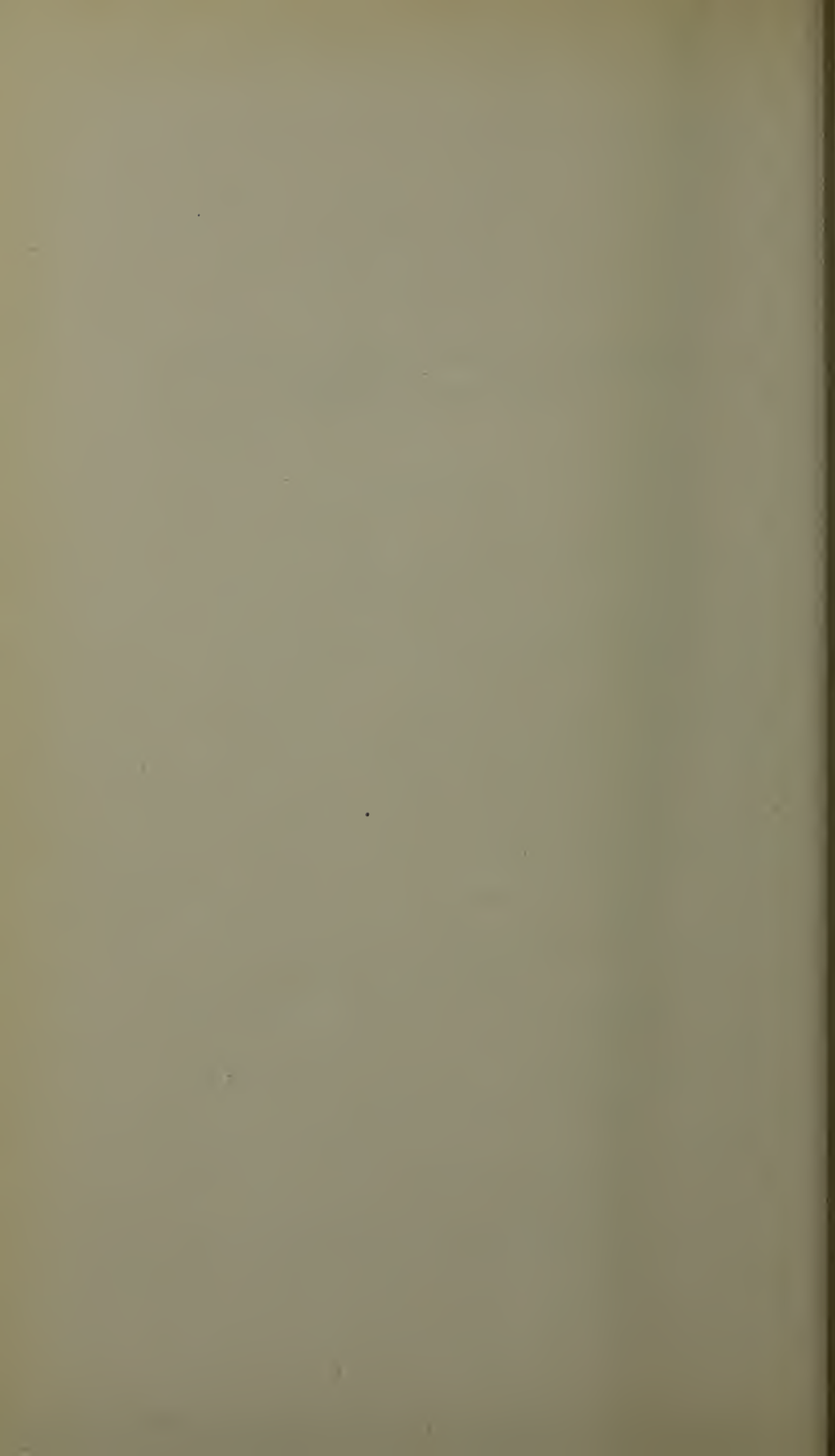
Janis McCourt, Eleanor McCafferty, Marshall Reinstein
Arthur McCafferty, Earl Proper

NICOLAI . . . Duet from THE MERRY WIVES OF WINDSOR

Earl Proper, John Walmer

SMETANA . . . Duet from THE BARTERED BRIDE

Marshall Reinstein, Edmond Hurshell



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL
FRIDAY EVENING, MAY 19, 1950
AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF ERNST POSSONY, *of the Faculty*

Margaret Marshall, *accompanist*



PROGRAM

DONIZETTI . . Sextet from LUCIA DI LAMMERMOOR

June Linzenbold, Janis McCourt, Marshall Reinstein
Arthur McCafferty, Amato Ciampa, John Walmer

VERDI . . . Aria from DON CARLO

Janis McCourt

THOMAS . . . Polonaise from MIGNON

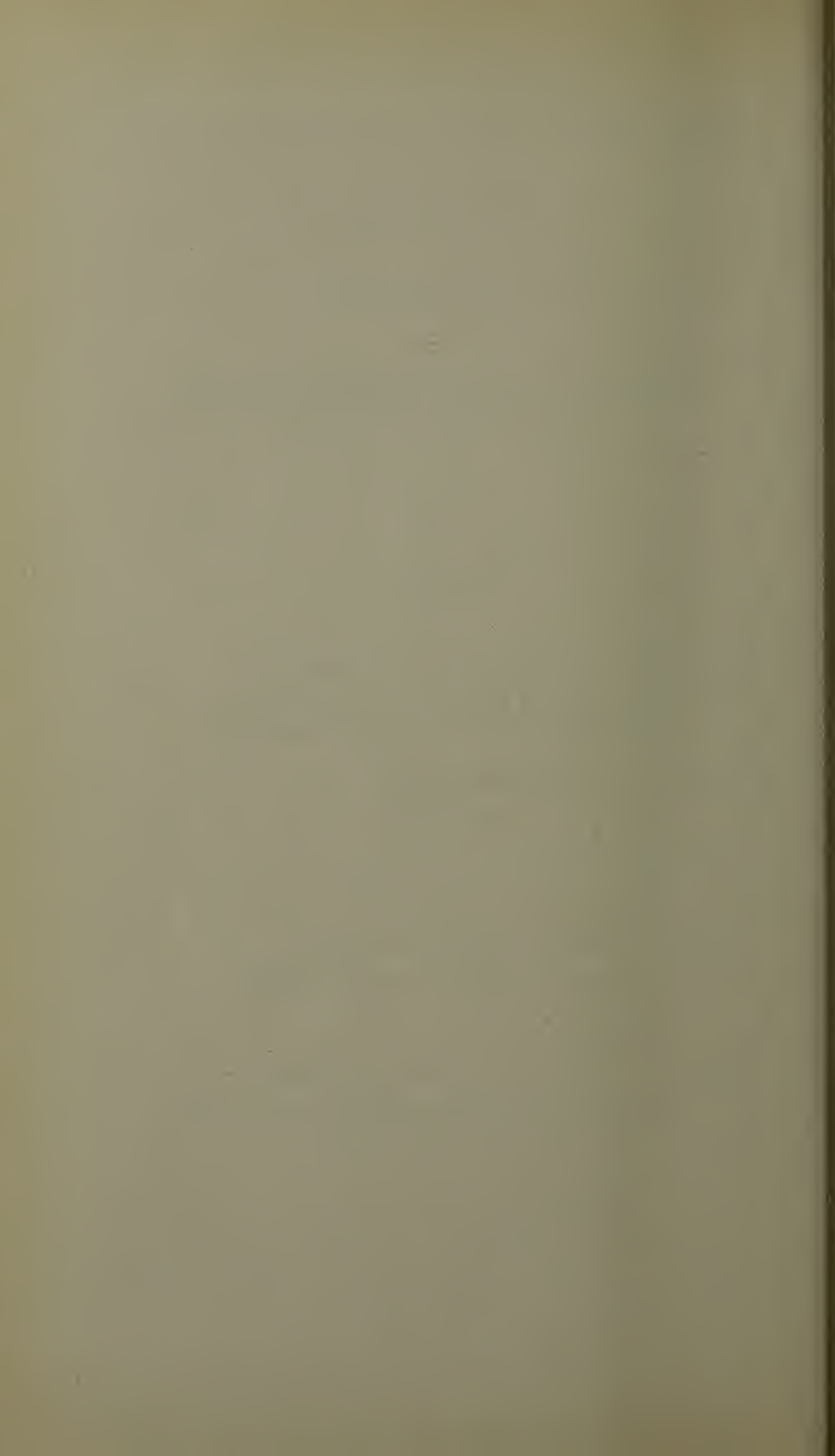
June Linzenbold

VERDI . . . Duet from SIMON BOCCANEGRO

Raymond Wolansky, Edmond Hurshell

VERDI . . . Scenes from UN BALLO IN MASCHERA

Eleanor McCafferty, June Linzenbold, Amato Ciampa
Earl Proper, John Walmer



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

MONDAY EVENING, MAY 22, 1950

AT 8:15 O'CLOCK

CONCERT

by

THE CONSERVATORY BAND

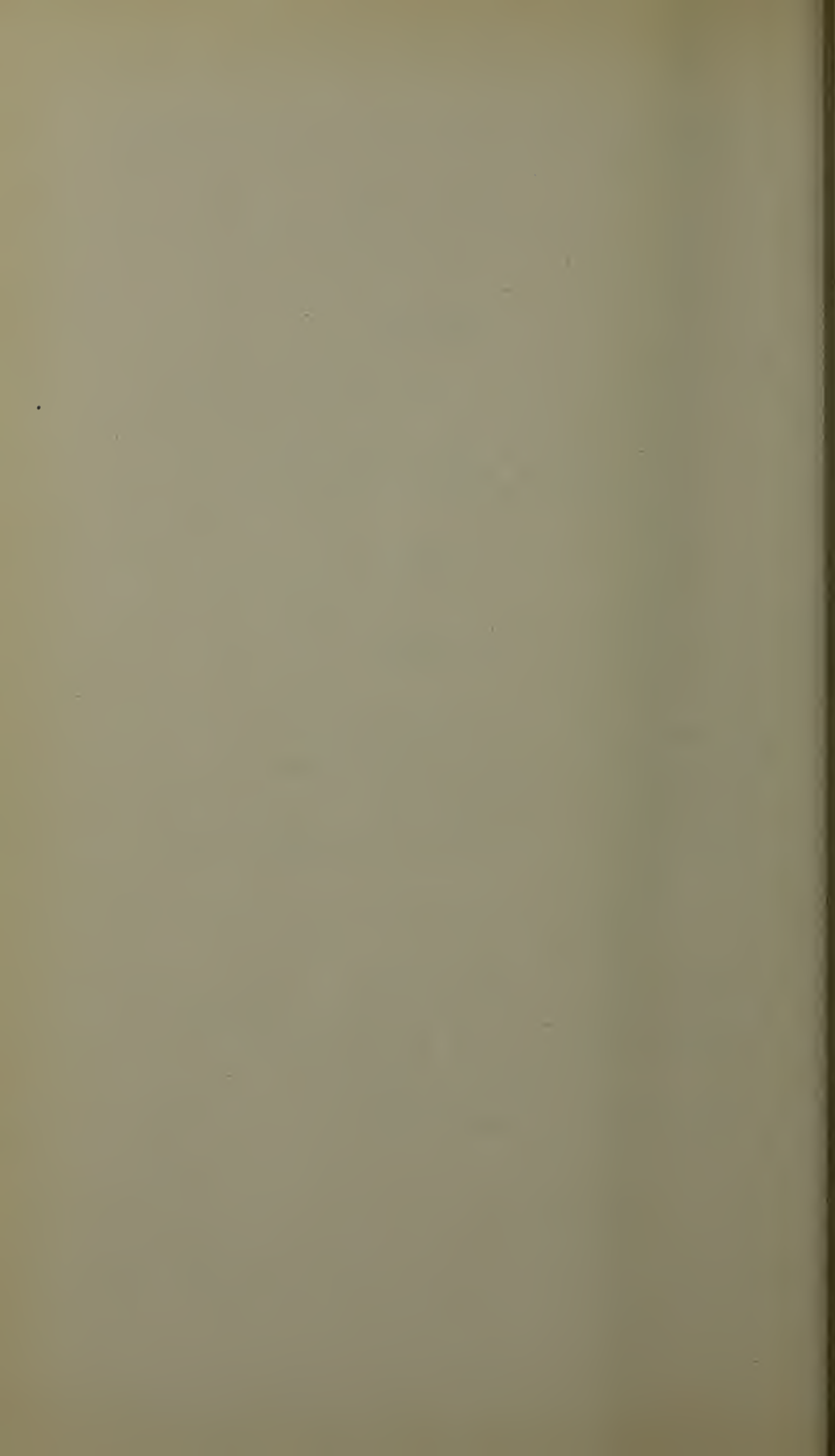
GEORGES MOLEUX, *of the Faculty*, Conductor



PROGRAM

MILLOT LOUIS XIV (Allegro)
WAGNER TANNHAUSER (Overture)
DE FALLA L'amour sorcier
PUCCINI Selection from the opera LA Tosca

ALLIER Marche de Gala
CHABAS Le Retour a la vie (concert valse)
MEISTER Erwinn (fantasy for clarinet)
Soloist: Eugene Lacritz
TCHAIKOVSKY Caprice Italien



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL
TUESDAY EVENING, MAY 23, 1950
AT 8:15 O'CLOCK

VIOLIN RECITAL

by

MA SI HON
(*Graduate student, 1950*)

assisted by

Joseph Lewis, *piano*

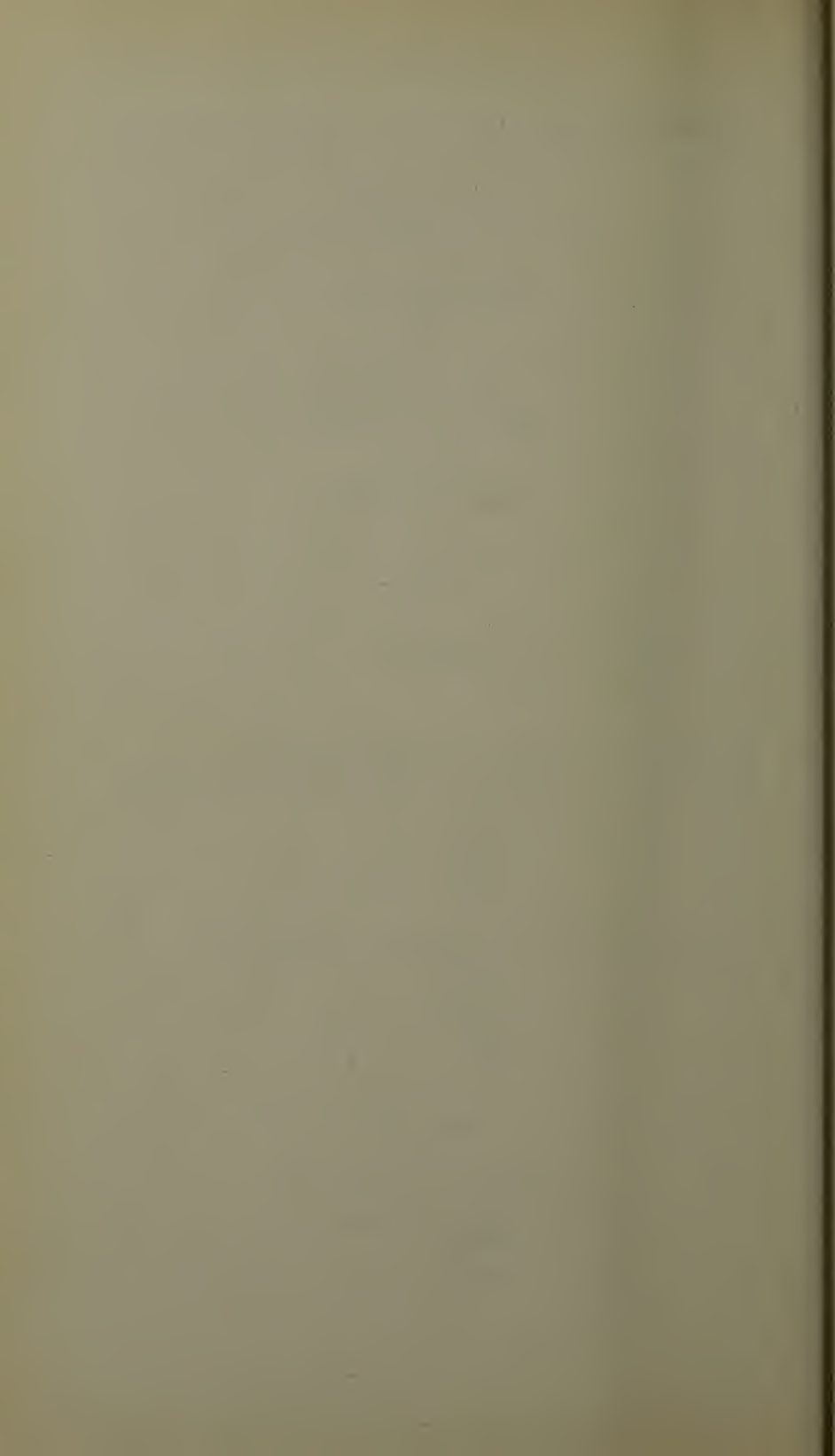


PROGRAM

- NARDINI Adagio and Allegro con fuoco
- BACH Sonata no. 3 in E major for violin and piano
- Adagio
Allegro
Adagio ma non tanto
Allegro
- STRAVINSKY . . . Duo Concertant for violin and piano
- Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Intermission

- LALO Symphonie Espagnole, op. 21
- Allegro non troppo
Andante
Rondo



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 24, 1950, AT 8:15 O'CLOCK

OPERA SCENES RECITAL

BORIS GOLDOVSKY, *Supervisor*

SARAH CALDWELL, *Assistant*



PROGRAM

VERDI Scene from Act I, LA FORZA DEL DESTINO

Leonora, Willabelle Underwood

Curra, Dorothy Stanones

Marchese di Calatrava, Edward Zambara

HUMPERDINCK . . Scene from Act II, HANSEL AND GRETEL

Gretel, Joyce Young

Hansel, Dorothy Stanones

Sandman, Sally MacAuslan

MOZART Finale of the Act IV, THE MARRIAGE

OF FIGARO

Countess Almaviva, Frances Leahy

Cherubino, Emmalina DeVita

Susanna, Dolores Hanke

Marcellina, Malama Providakes

Barbarina, Marilyn Shotz

Figaro, Edmond Hurshell

Count Almaviva, Raymond Wolansky

Basilio, John Patterson

Antonio, Marvin Snow

Intermission

PUCCINI Act IV, LA BOHEME

Mimi, Margareta Backer

Musetta, Helen Lewis

Rudolfo, John Patterson

Marcello, William Metcalf

Schaunard, Richard Riddell

Colline, Marvin Snow

VERDI Act II, Scene I, FALSTAFF

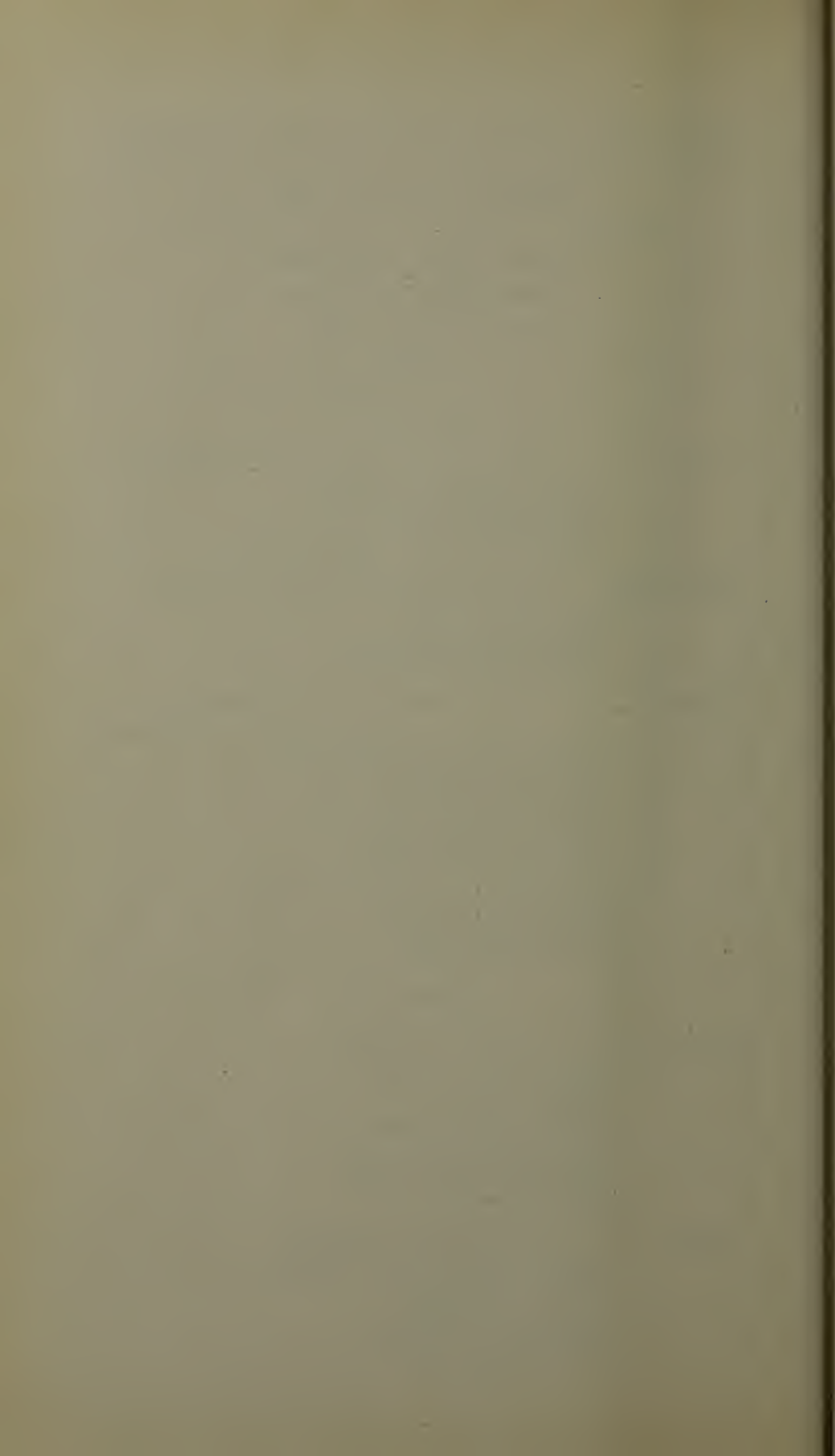
Dame Quickly, Malama Providakes

Falstaff, Albert Basso

Ford, Irwin Nordquist

Bardolfo, John Patterson

Pistola, Marvin Snow



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

THURSDAY MAY 25, 1950, 12:00 NOON

ASSEMBLY PROGRAM

presented by

MEMBERS OF THE ALUMNI ASSOCIATION



PROGRAM

MOZART Sonata No. 3 in D major (K306)

Allegro con spirito
Andante cantabile
Allegretto—Allegro

Frances Brockman Lanier, '38
Jeanette Giguere, '25, *accompanist*

SCARLATTI Sonata in D minor

CHOPIN Etude No. 12 in C major

RACHMANINOFF Prelude in F major

Arkady Tkachenko, '49

BACH Sonata in E major

Adagio
Allegro
Siciliano
Allegro assai

FAURÉ Fantasie

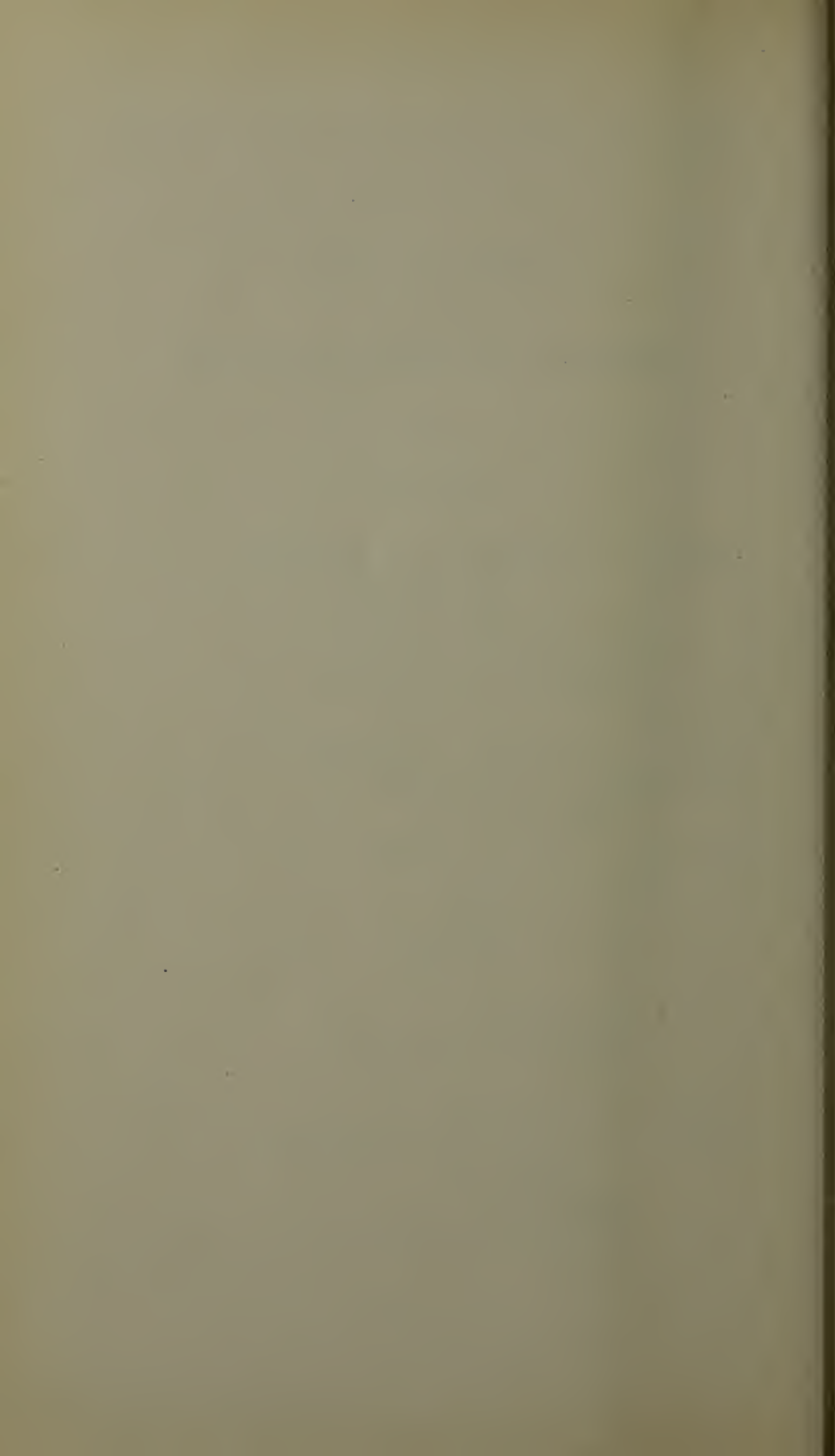
Lois Schaefer, '46-'47
Joseph Lewis, '49, *accompanist*

PATAKI Die Lotusblumen

SCHUMANN Alte Laute

STRAUSS Traum durch die Dämmerung
Zueignung

Aniceta Shea, '33
Robert Ewing, '31, *accompanist*



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL
FRIDAY AFTERNOON, MAY 26, 1950
AT 1:00 O'CLOCK

CONCERT

of

ORIGINAL COMPOSITIONS

by

STUDENTS IN THE COMPOSITION DEPARTMENT



PROGRAM

ANTON WOLF . . . String Quartet

Andante—Allegro moderato
Allegretto
Allegro moderato

Bernard Mueller, *violin*
Jane Rubin, *violin*
Richard Hagopian, *viola*
Corinne Haller, *violoncello*

NEIL WOLFE . . . "Something has spoken to me in
the night" (Thomas Wolfe)

Frances Leahy Wolfe
Neil Wolfe, *accompanist*

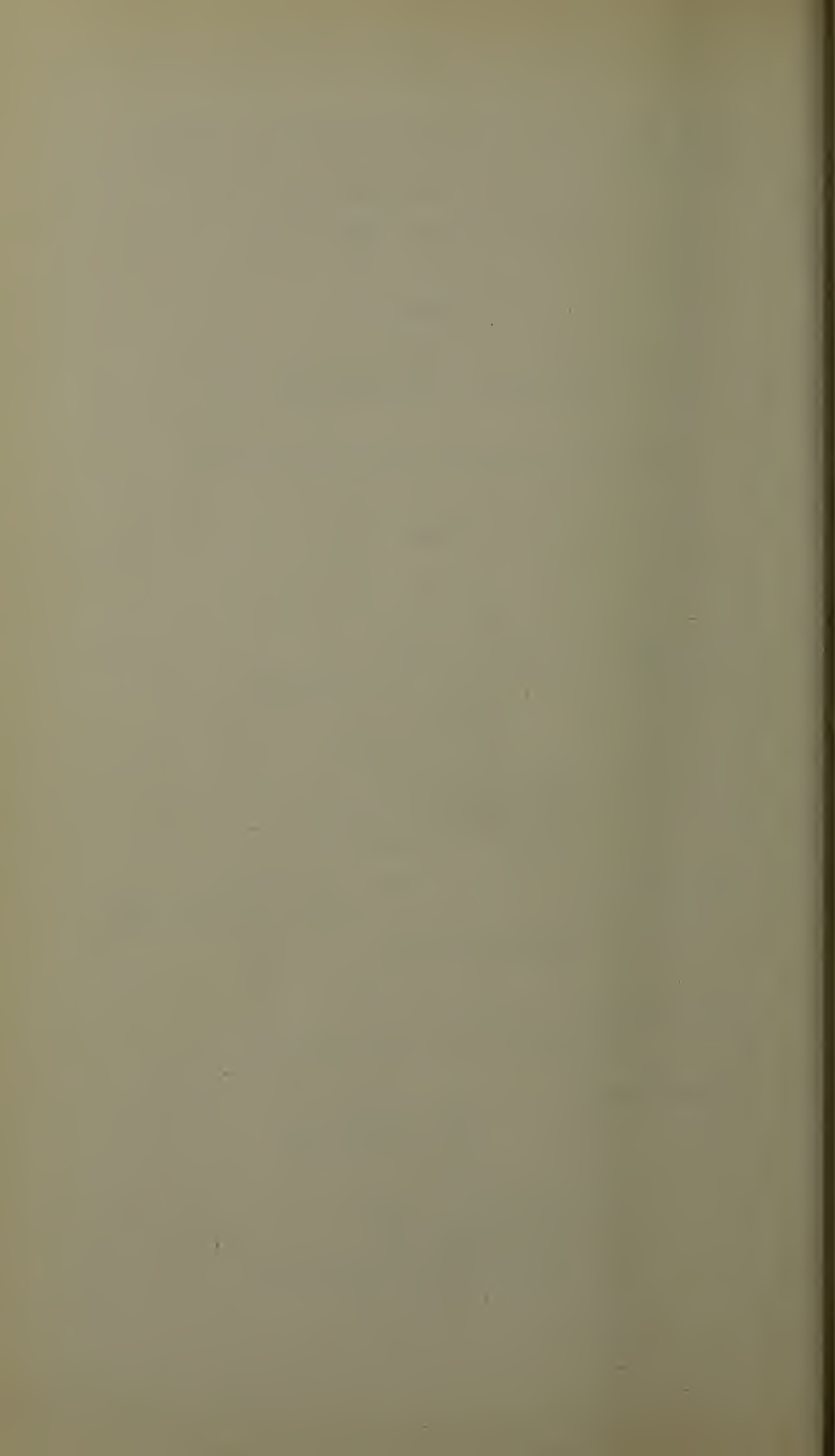
MIGUEL GOMEZ . . . Sonata for piano

Francis Judd Cooke, *of the Faculty*

FLOYD MCCLAIN . . . Quintet for harp and string quartet

Allegro moderato
Lento—Allegro—Lento
Allegro

Howard Meyer, *violin*
Faye Friedman, *violin*
Gilbert Clark, *viola*
Margaret Zimmerman, *violoncello*
Collette Rushford, *harp*



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

FRIDAY EVENING, MAY 26, 1950

AT 8:15 O'CLOCK

SONG RECITAL

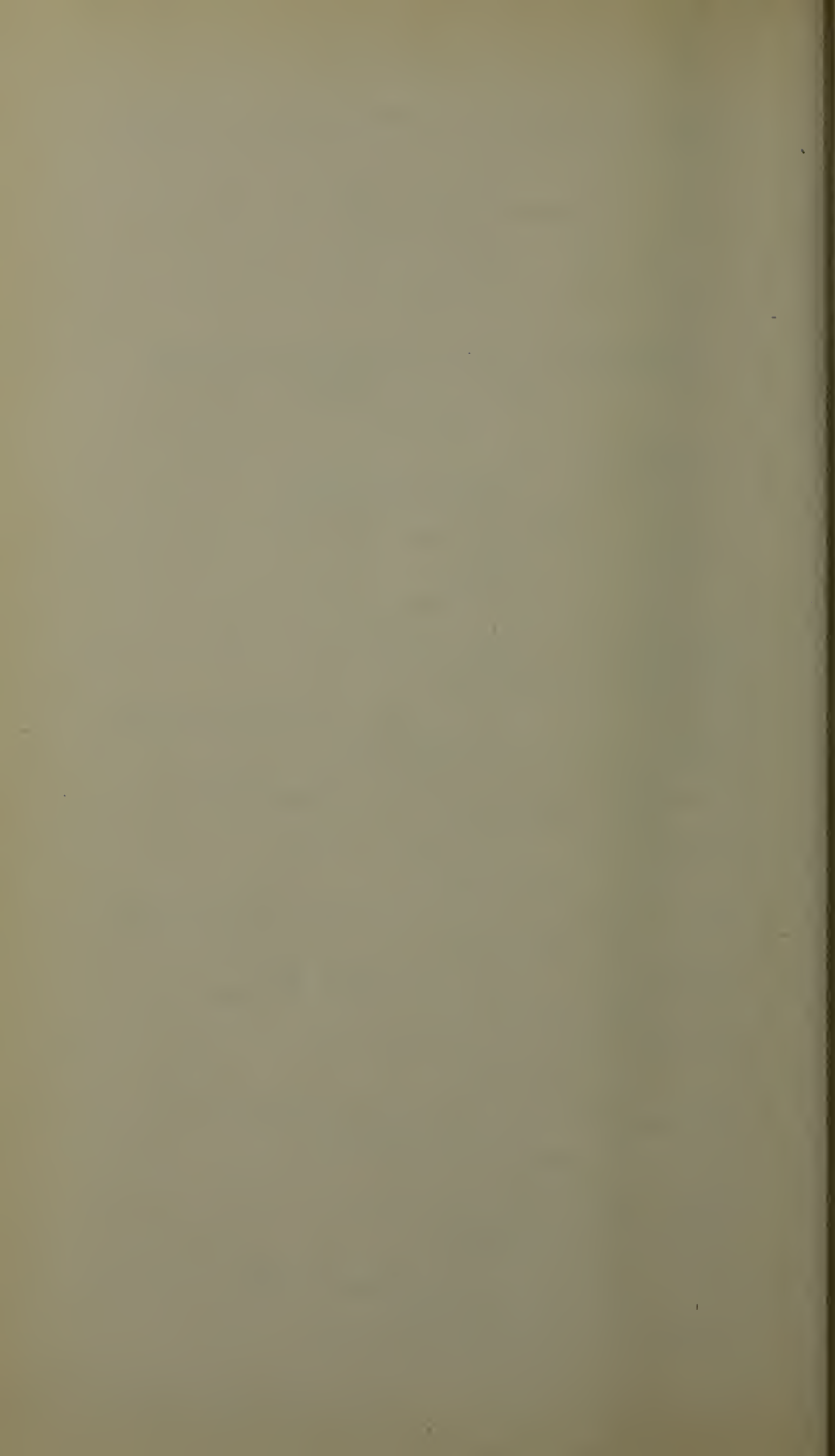
by

STUDENTS OF MARIE SUNDELIUS, *of the Faculty*

Joseph Lewis, *accompanist*

PROGRAM

- HUMPERDINCK . . . Second Act: Duet from
HANSEL AND GRETEL
Joyce Young and Dorothy Stanones
- GRIEG Song of hope
A swan
A dream
Jane Di Tiberio
- MOZART Un moto di gioia
- FAURÉ Lydia
- DEBUSSY Mandolin
Olive Taccetta
- GLUCK Aria from ORFEO: Che faro senza Euridice
- HAYDN The mermaid song
Irene Wasilewski
- CHARPENTIER . . . Aria from LOUISE: Depuis le jour
Joyce Young
- FAURÉ Clair de lune
Fleur jetée
Barbara Files
- PUCCINI Aria from MADAMA BUTTERFLY: Un bel di
Marylou Hoar
- BARBER Sure on this shining night
- LEONCAVALLO . . . Aria from PAGLIACCI: Serenade
Robert Le Gore
- SCHUBERT Auf dem Strom
Ann English
Abby Mayer, *horn*
- MASSENET Je marche sur tous les chemins
Gavotte from MANON
Betty Lee Holmgren
- WOLF Zur Ruh
- FRANZ Er ist gekommen
- STRAUSS Zueignung
Dorothy Stanones
- BIZET Micaela's Aria from CARMEN
Margareta Backer
- GOUNOD Cavatina from FAUST
William Metcalf



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

MONDAY EVENING, MAY 29, 1950

AT 8:15 O'CLOCK

SONG RECITAL

by

STUDENTS OF MARIA HOOVER ELSBERG, *of the Faculty*

Felix Wolfes, *of the Faculty, accompanist*



PROGRAM

- SCHUBERT Nachtstück
VERDI Aria from SIMONE BOCCANEGRA
William Flavin
- DUKE The bird
Wild swans
Viennese waltz
Rhodora B. Smith
- FAURÉ Duet: Puisqu'ici-bas toute âme
CHAUSSE Duet: La nuit
Jacqueline Bazinet and Edgar Viens
- WOLF In der Frühe
In dem Schatten meiner Locken
Schmerzliche Wonnen und wonnige
Schmerzen
Nina Lester
- PONCHIELLI Aria from I PROMESSI SPOSI:
Al tuo trono
Arr. by FAVARA . . . Two Sicilian folksongs:
Storia della fanciulla rapita
dai pirati
Cantu di caccia
Sandy Anselmo
- MOZART Aria from DIE ENTFÜHRUNG AUS DEM
SERAİL: Martern aller Arten
- PUCCINI Aria from TURANDOT: In questa reggia
Jacqueline Bazinet
-
- Intermission*
-
- RAVEL Chants de Don Quichote à Dulcinée
Chanson romanesque
Chanson épique
Chanson à boire
Edgar Viens
- VERDI Aria from AIDA: Ritorna vincitor
- CHANDLER Love in the dictionary
- MOPPER The lemon-colored Dodo
Marjorie Horton
- LEONCAVALLO Prologue from I PAGLIACCI
- VERDI Aria from UN BALLO IN MASCHERA:
Eri tu
James Joyce
- CIMARA Canto di Primavera
- STRAUSS Adele's couplets from DIE FLEDERMAUS
Emmalina DeVita
- VERDI Duet from LA TRAVIATA
Jacqueline Bazinet and James Joyce

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY EVENING, JUNE 1, 1950
AT 8:15 O'CLOCK

SONG RECITAL

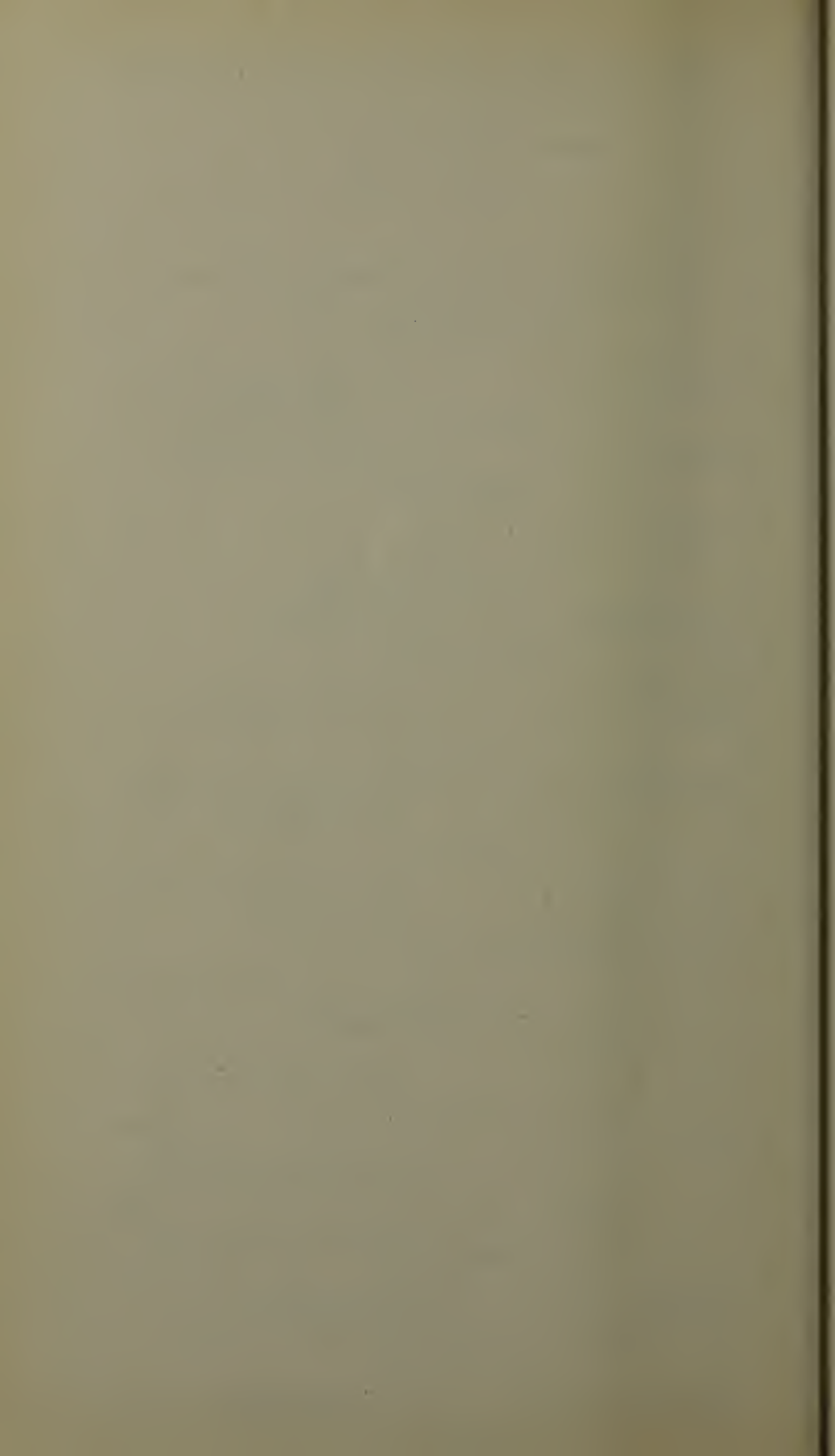
by

STUDENTS OF MARIE SUNDELIUS, *of the Faculty*

Dolores Rodriguez, *accompanist*

PROGRAM

- PUCCINI Fourth act duet from LA BOHEME:
In un coupé
John Patterson and William Metcalf
- MOZART Aria from LE NOZZE DI FIGARO:
Giunse al fin il momento
Louise Hanscom
- FAURÉ Nell
Adieu
Clair de lune
Sally Mirick MacAuslan
- ANDRÉ CAMPRA Charmant papillon
- REGER Virgin's slumber song
Margaret Lally
- STRADELLA Col mio sangue comprerei
- BIZET Aria from LES PECHEURS DE
PERLES: Je crois entendre encore
John Patterson
- OFFENBACH Olympia's song from LES CONTES
D'HOFFMANN: Les oiseaux
dans la charmille
Lillian Lee
- VERDI Aria from UN BALLO IN MASCHERA:
Re dell'a bisso
- DEBUSSY La mer est plus belle
- HUNTINGTON WOODMAN A birthday
Anne Keane
- MOZART Aria from IL RE PASTORE: L'ameró
Barbara Mitchell Wallace
Donna Walsh, *violin*
- ROSSINI Aria from IL BARBIERE DI
SIVIGLIA: Una voce poco fa
Barbara Jo Curry
- BERLIOZ Three arias from LA DAMNATION
DE FAUST
Chanson de Méphistophélès
Bosquets et praires du bord de
l'Elbe
Serenade de Méphistophélès
William Metcalf
- HANDEL O sleep, why dost thou leave me?
- BRAHMS In Waldeseinsamkeit
- SAINT-SAENS The nightingale and the rose
Jane Schleicher
- DEBUSSY Romance
- MASSENET Aria from HÉRODIADÉ:
Il est doux, il est bon
Marguerite Wood
- JOHANN STRAUSS Voce di primavera
Gloria Le Clair



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL
SUNDAY AFTERNOON, JUNE 4, 1950
AT 4:30 O'CLOCK

SONG RECITAL

by

ADVANCED STUDENTS OF MARIE SUNDELIUS

of the Faculty

Vera Bostrom, John Cunningham,
Samuel Walter, *accompanists*

PROGRAM

- GLUCKAria from ALCESTE: Divinités du Styx
Dolores Hanke
- MOZARTArias from LE NOZZE DI FIGARO:
Voi che sapete
Non so più
Joan McNeil
- FAURÉAutomne
- SCHUMANNWaldesgespräch
- LORTZINGAria from DER WILDSCHÜTZ
Robert Barnes
- FAURÉNotre amour
- BERLIOZAbsence
- FOUDRAINCarnaval
Willabelle Underwood
- JOHN DUKECalvary
- SCHUBERTÜber Wildermann
- VERDIAria from IL TROVATORE: Stride la vampa
Marion Hawkes
- HANDELfrom the opera PTOLEMY: Silent Worship
- PUCCINIAria from TURANDOT: Nussun dorma
Jean Cox
- THOMASAria from MIGNON: Je suis Titania
Jane Schleicher
- WAGNERTräume
Schmerzen
Dolores Hanke
- STRAUSSRückleben
- SCHUBERTAuf dem Wasser zu singen
- PUCCINIAria from MADAMA BUTTERFLY: Un bel di
Janet Wheeler
- VERDIScena e duetto from LA FORZA DEL DESTINO:
Ah per sempre, o mio bell angelo
Willabelle Underwood and Jean Cox



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

TUESDAY EVENING, JUNE 6, 1950

AT 8:15 O'CLOCK

PIANOFORTE RECITAL

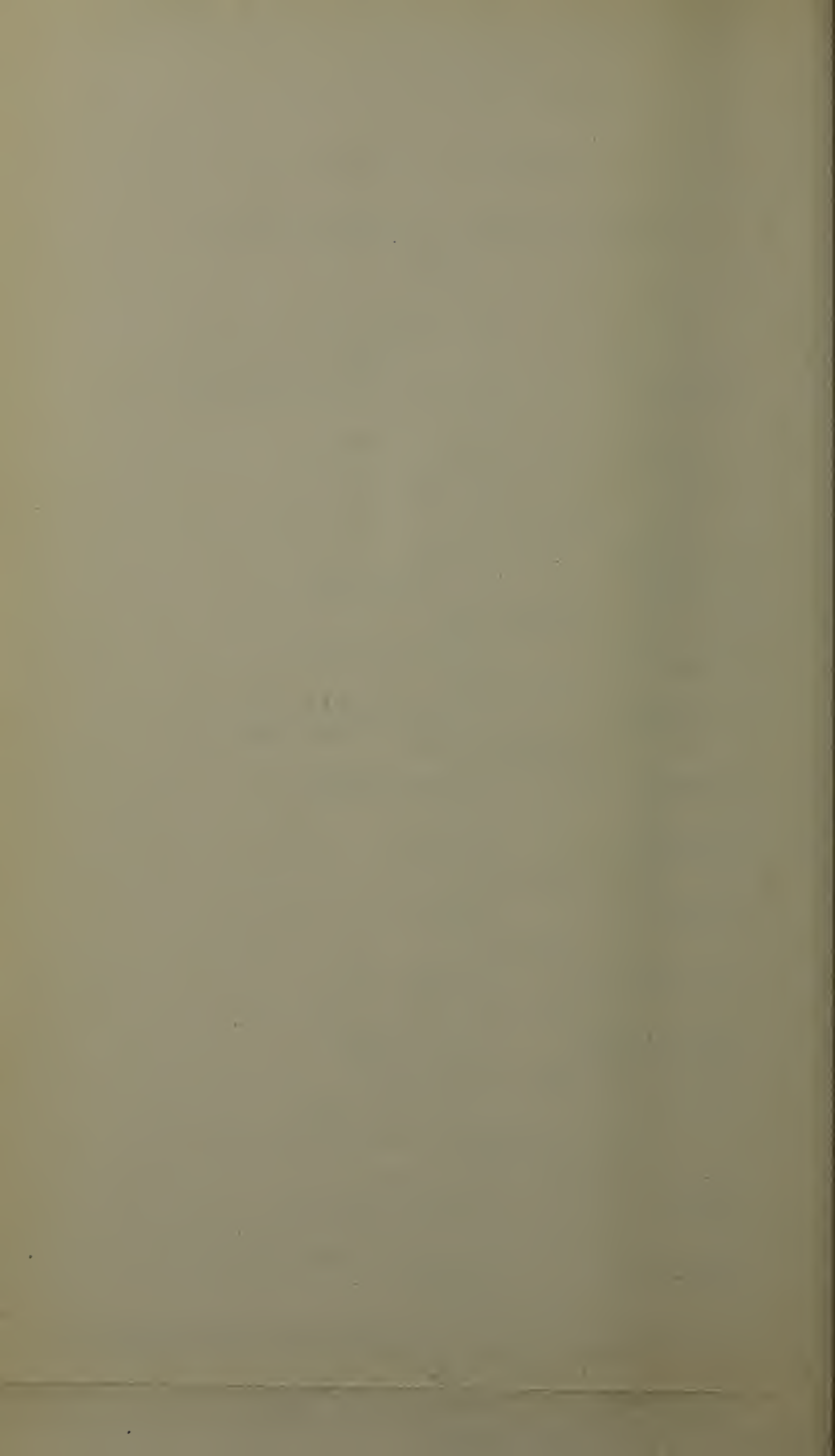
by

PUPILS OF VIRGINIA KLÖTZLE, *of the Faculty*



PROGRAM

- MACLACHLAN Yellow butterfly
CHADWICK The cricket and the bumble bee
Carol Wiegand
- ENGLEMANN Hungarian dance
Sharon Nason
- MAXIM The clock
Denise Collins
- MACLACHLAN Climbing
Patricia Collins
- BROADDUS Duet: In tulip time
Denise Collins
Patricia Collins
- KOEHLER Prelude in C minor
Carol Taglieri
- F. A. PORTER Sonatina in G major
Allegro moderato—Andante—Allegretto
Heather Getchell
- KOELLING Rhapsody Mignon
Gail Etheridge
- GOOSSENS Music box
PALMGREN May night
Marion Olore
- SCHUMANN Träumerei
Grillen
Janet Scott
- GRAINGER Shepherd's Hey!
John Cavanaugh
- CHOPIN Prelude in G minor
RICHARD STEVENS Cannibal dance
NORMAN CAMPANARO . . Humoresstique
Norman Campanaro
- BEETHOVEN Three contra dances
Allegro—Allegretto—Allegro con brio
Elsa Bergdoll
- TURINA Sacro monte
DEBUSSY Golliwog's cake walk
Anastasia Kourtis
- CHOPIN Valse in G flat major, op. 70, no. 1
BEETHOVEN Ecossaises
Irma Domeniconi
- BEETHOVEN German dances
Allegro moderato—Allegretto grazioso—Allegro risoluto
Frances Pettinelli
- SHOSTAKOVITCH Polka from L'AGE D'OR
AARON COPLAND The cat and the mouse
Mary Pizzuro
- CHOPIN Fantasy impromptu
RACHMANINOFF Prelude in G minor
Pearl Hagopian
- BRAHMS Duet: Hungarian dances, nos. 1 and 6



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

SUNDAY AFTERNOON, JUNE 11, 1950, AT 3:00 O'CLOCK

STUDENT RECITAL

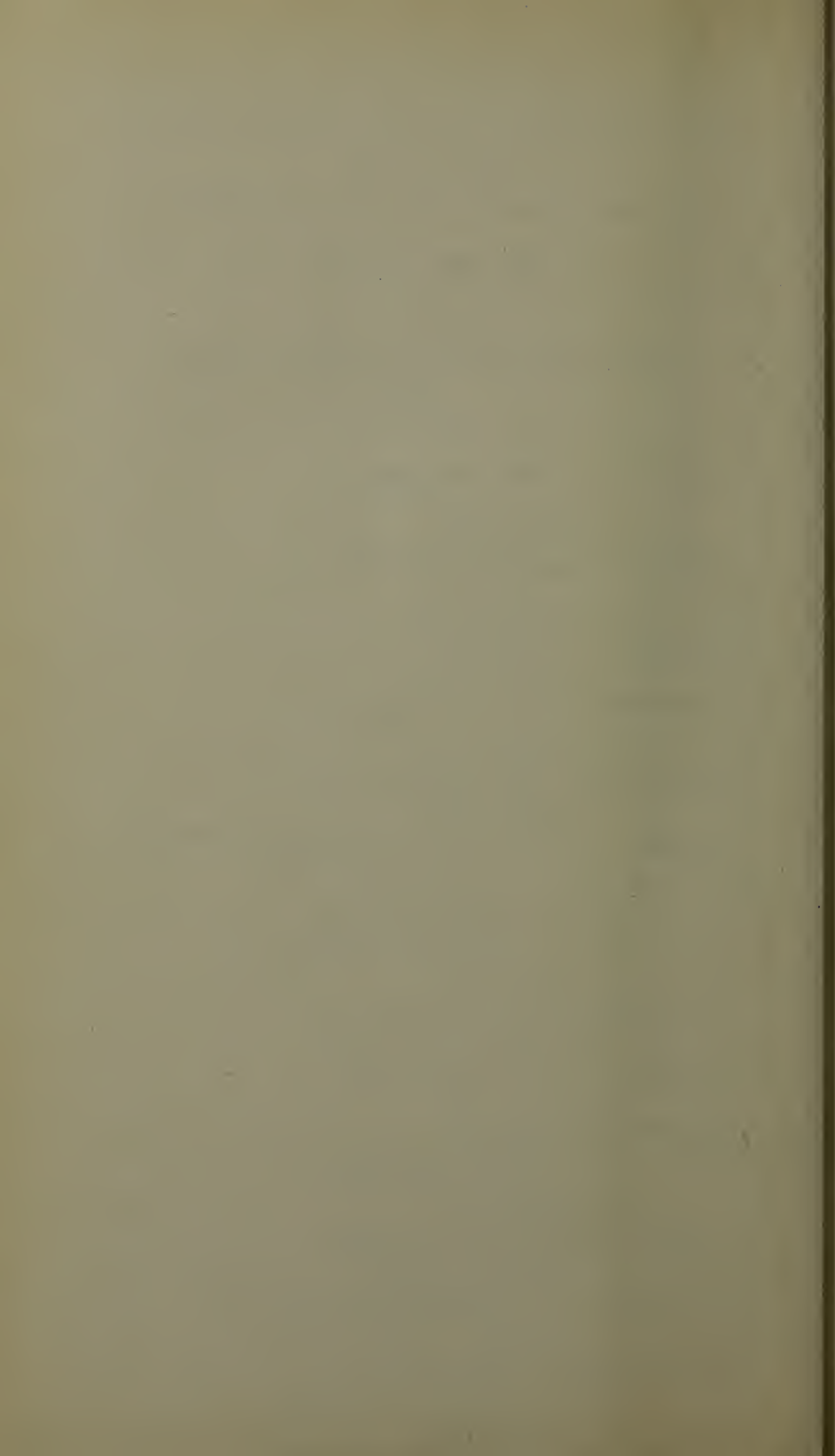
by

PUPILS OF JEANNETTE GIGUÈRE, *of the Faculty*



PROGRAM

- MOZART Sonata in G major
Allegro
Hope Mehaffey
- BEETHOVEN Nel Cor Variations
Tina Guglietta
- SCHUMANN Aufschwung
Marion Rideman
- DEBUSSY En bateau
Bernice Kleinberg
- BEETHOVEN Sonata in G major, op. 14
Allegro
Eleanor Rideman
- RACHMANINOFF Valse, op. 10, no. 2
Barcarolle, op. 10, no. 3
Armenta Adams
- DEBUSSY Five pieces from CHILDREN'S CORNER SUITE
Dr. Gradus ad Parnassum
Gimbo's lullaby
Serenade of the doll
The little shepherd
Golliwogg's cakewalk
David Wood
- BEETHOVEN Pastorale Sonata, op. 28
Pauline Lambert
- BRAHMS Intermezzo in A minor
- GRIFFES The white peacock
Carmen Fuller
- DEBUSSY Estampes
Pagodes
Soirée dans grenade
Jardins sous la pluie
Marion Davis
- CHOPIN Nocturne in F minor
- DEBUSSY Valse romantique
Barbara Lagomarsino
- BEETHOVEN Waldstein Sonata, op. 53
Allegro con brio
Ilo Allen
- MENDELSSOHN Rondo Capriccioso
Prelude in E minor, 35
Ellwyn Adams
- CHOPIN Ballade in F major, op. 38
- DEBUSSY Toccata
Buckner Gamby



NEW ENGLAND
CONSERVATORY OF MUSIC

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DIRECTOR

WALLACE GOODRICH
DIRECTOR EMERITUS

MALCOLM H. HOLMES
DEAN

COMMENCEMENT
CONCERT
AND
EXERCISES

1950



JUNE THE TWENTIETH

JORDAN HALL
BOSTON, MASSACHUSETTS

COMMENCEMENT CONCERT

11 O'CLOCK



PROGRAM

PUCCINI . . . Aria from MADAME BUTTERFLY: Un bel di vedremo
JANET WHEELER

PISTON . . . Prelude and Allegro for organ and strings
FLORENCE DUNN

VERDI . . . Aria from SIMONE BOCCANEGRA: Il lacerato spirito
EDWARD ZAMBARA

MOZART . . . First movement from the quintet in E flat (K. 452)
for oboe, clarinet, bassoon, horn and piano
RICHARD BLAIR, *oboe*
LELAND MUNGER, *clarinet*
ROBERT MACCAY, *bassoon*
ARTHUR GOLDSTEIN, *horn*
FRANCES MYSKA, *piano*

VERDI . . . Aria from AIDA: O patria mia
WILLABELLE UNDERWOOD

BEETHOVEN . . . First movement from the concerto in G major for
piano and orchestra
DAVID HICKS

GOUNOD . . . Aria from FAUST: Ah! je ris de me voir si belle
RUTH BEAVER

GRIEG . . . Second and third movements from the concerto in
A minor for piano and orchestra
SARAH LOMBARDI

COMMENCEMENT EXERCISES

2:30 O'CLOCK

Processional

BACH Prelude and Fugue in F minor

SHIRLEY COLLINS

ANNOUNCEMENT OF AWARD OF
THE PRESIDENT'S PRIZES IN COMPOSITION
THE HOPE CHATTERTON MUSIC PRIZE
THE GEORGE WHITEFIELD CHADWICK MEDAL

ADDRESS TO THE GRADUATING CLASS BY
DR. SUSANNE K. LANGER

AWARDING OF DIPLOMAS IN THE CONSERVATORY COURSE
AND
CONFERRING OF DEGREES IN THE COLLEGIATE COURSE
BY THE DIRECTOR

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

Under the shadow of Thy throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone,
And our defense is sure.

O God, our help in ages past,
Our hope for years to come,
Be Thou our Guide while life shall last,
And our eternal home.

Recessional

VIERNE Allegro from Symphony no. 2

FLORENCE DUNN

CANDIDATES FOR THE DIPLOMA

REGINALD C. AITKINS Flute
MIREYA ARBOLEDA Piano
CHARLOTTE BAUM Piano
RUTH HARRIET BEAVER Voice
MACHENRY BOATWRIGHT Piano
JOSEPH CORDEIRO Violin
MARION I. DAVIS Piano
WILMA RUTH HUGHES Violin
EDWARD JAMES KILKENNY Bassoon
BESSIE E. LEVINE Piano
JACQUELINE FLEURETTE MAROIS Piano
PHYLLIS MATONDI Piano
MARION DOROTHY OLORE Voice
JOSEPH I. QUINN Voice
ELENA SARKIS Piano
MARJORIE SCUDDER Voice
MARY LOUISE TAYLOR Harp

With Honors

LIONEL G. CASIMIRO Trombone
JOHN F. D'ONOFRIO Piano
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